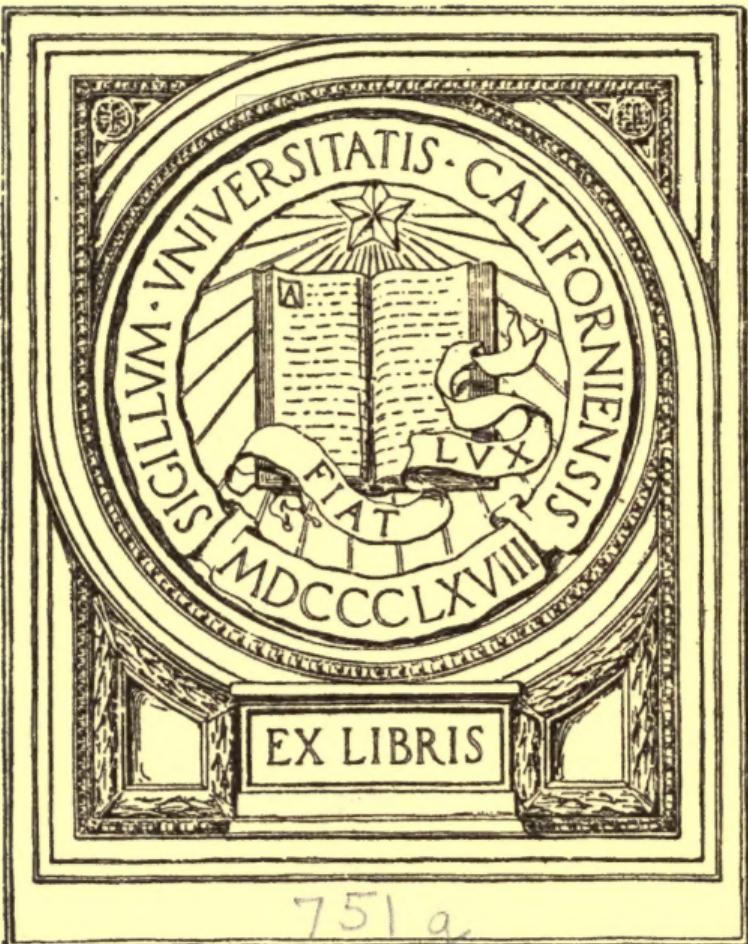


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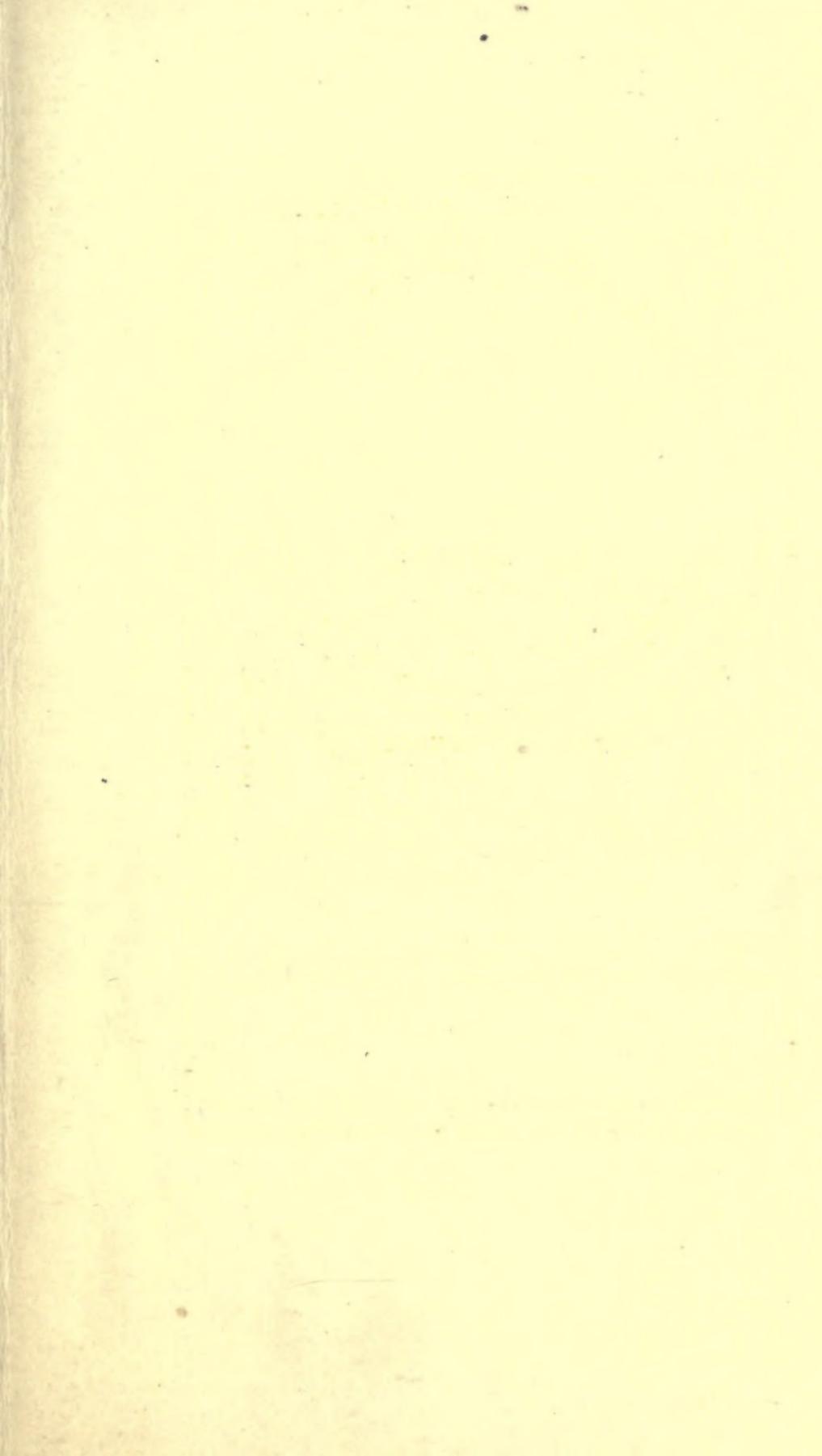


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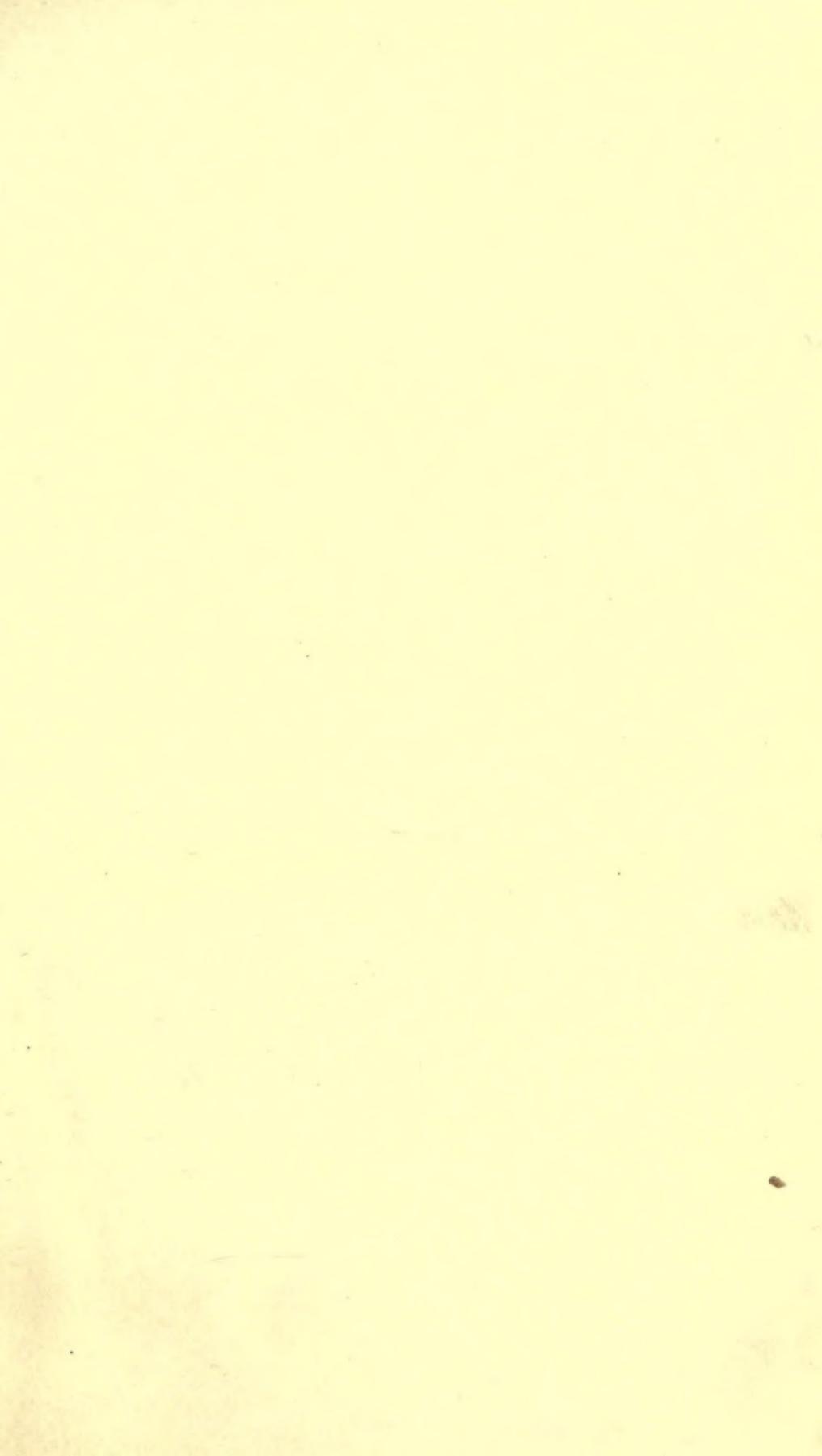
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THE

FROGS OF ARISTOPHANES.

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THE
FROGS OF ARISTOPHANES

BY

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INTRODUCTION TO THE FROGS.

The Frogs was exhibited at the Lenaea in the archonship of Callias, that is to say in January B.C. 405. Thus it was separated from *The Birds* by an interval of eight years. It was brought out under the name of Philonides, as had been also *The Wasps*. Aristophanes gained the first prize with this play, Phrynicus being second with *The Muses*, Plato third with *The Cleophon*. And so greatly was it admired, especially for the Parabasis, that it was, as Dicaearchus tells us, exhibited a second time in the same year.

Thus much we gather from the Greek arguments.

Probably no play of Aristophanes has been more often edited, translated, and read: for in its political, religious, and literary bearing it is of exceptional interest.

Some knowledge of the course of events in Greece for the few years preceding the exhibition of *The Frogs* is necessary in order to understand the state of Athens at the time. A careful and able review of the history of these years, and of the political situation, is given by Kock in the first section of his introduction. No doubt the more fully we know the history of the states of Greece from the Sicilian expedition to the downfall of Athens, the more fully we understand the mining and countermiming of oligarchs and democrats, the better we shall appreciate all the political and personal allusions in a play written at such a critical time. But the general student will not need more than a clear view of the main facts, and of Aristophanes' political opinions, which are tolerably consistent throughout all his

comedies. For the full details of history he may consult Thirlwall or Grote. And the literary aspect of the play, the comparison and criticism of the two great tragic masters Aeschylus and Euripides, will be for modern scholars the most interesting. Perhaps the clearest arrangement will be to give :

I. A brief historical sketch to the year when *The Frogs* was brought out.

II. The argument and substance of the play itself.

III. A view of its political, religious, and literary drift.

I.

In the year B.C. 405 the Peloponnesian war was approaching its end. From the failure in Sicily B.C. 413 Athens never recovered. New fleets indeed were manned, and successful battles fought: but internal dissension prevented unity of purpose and paralyzed all effort. Alcibiades, the one man whose genius might possibly have saved his country, was for a time active against it, then was restored to it for a brief space, but soon again distrusted and disgraced. While Attica was hard pressed by the occupation of Decelea, the operations of war were chiefly in Asia Minor. And here was more negotiation than fighting. To detach the Persian king from the Lacedaemonians, and thus win by Persian gold, was the aim of the oligarchical party at Athens; who were working themselves into power, and purposed at the same time to substitute aristocratic for democratic government at home. Alcibiades gave them some help in these negotiations, though he does not seem ever to have gone with them heartily. This change of government they effected: the Four Hundred were established: communications with Sparta were opened. But it was a short triumph. The army and fleet in Asia stood firm for democracy. Even at Athens there was a split in the oligarchical camp. Theramenes held back from the extreme measures of his party. Phrynicus, the most decided oligarch, who was prepared to betray all to Sparta and establish oligarchy at the expense of liberty, was slain in the market-place. The Four Hundred were put down: the assembly of Five Thousand established. Of this limited

democracy Thucydides (viii. 97) says that it was the best polity which Athens had seen in his lifetime, being a reasonable compromise between oligarchs and democrats. Indeed brighter days seemed to be dawning. The successes of Thrasybulus Thrasybulus and Alcibiades about the Hellespont (B.C. 410—408) led to Alcibiades' return amid general rejoicing. But this was not to last. Overtures of peace made by Sparta were disdainfully rejected; full democracy was reestablished; and, as a consequence, the oligarchs were roused to new efforts. Both these and the extreme democrats strove to ruin Alcibiades. He was sent to Asia Minor with a fleet, which during his temporary absence sustained a defeat through the folly of his subordinate. For this mishap Alcibiades being held answerable was deprived of his command: thus he was lost to his country, never again to reappear. Whatever may have been his faults of ambition and selfishness (and doubtless they were great), he appears on his return from exile to have been honestly bent on doing good service to his country: nor can it be doubted that his final retirement hastened the downfall of Athens.

One more brilliant success preceded the disastrous end. Conon, Erasinides and eight other generals succeeded to the command of the fleet (B.C. 406). Conon being defeated and shut up in the harbour of Mytilene, the Athenians, roused to a desperate effort, manned another large fleet, embarking citizens, resident aliens, and even slaves with promise of freedom. The Spartan admiral Callicratidas, leaving some ships to confine Conon, met the enemy with the remainder, and sustained a signal defeat. To follow up the victory and release Conon by surprising and overwhelming the squadron that imprisoned him, was one plain duty before the generals: they also had to rescue the crews of their broken vessels from a now rough and stormy sea. Theramenes with a small part of the fleet was to do the latter: the main part was to sail for Mytilene. But a more furious storm made both tasks impossible; and when this had abated, it was too late, the shipwrecked sailors were lost: Conon however had escaped and joined the Athenian fleet, but his blockaders had escaped also. This victory (so often alluded to in *The*

Frogs), though its completeness was somewhat marred by the storm, was decisive. And had it been used with moderation, Athens might yet have retrieved much. But offers of peace (which seem to have been renewed by Sparta at this crisis) were again rejected at the instance of Cleophon: and the very generals who had won the victory were cruelly condemned by an ungrateful country for not performing the impossibility of rescuing the crews. Their trial, condemnation, and the execution of those who ventured to stand the trial, appears to have been utterly against law, fairness, and prudent policy. Grote regards the whole business as an outburst of popular indignation, a kind of lynch-law. But from the fact that the generals were democrats, and from the part that Theramenes plays in the matter, it is probable that this popular indignation was fomented by the oligarchs for party purposes; that they, in fact, cunningly hounded on the demos to put out of the way its best defenders. Kock says of the trial and condemnation of the general that "it was the first link in a chain of measures which were to bring about the subversion of the democracy, the betrayal of the State to Sparta, and the supremacy of the oligarchs or of Theramenes." How this programme was carried out—the defeat or betrayal at Aegospotami, the siege and final submission of Athens—need not here be detailed: our play comes just between Athens' last success and her fall.

II.

The argument and substance of the play are as follows.

The god Dionysus, being utterly disgusted with the degeneracy of the drama now that the three great masters are dead, resolves to descend to the nether world and bring back thence Euripides his favourite tragic poet. Attired as Hercules, and attended by a slave Xanthias, he goes first to his brother Hercules for instructions. Duly instructed, the pair make their way to the infernal lake: Dionysus is ferried across it, Xanthias goes round it, and after several amusing adventures they come to the bright fields where the *Mystae*, the initiated of the Eleusinian mysteries, are enjoying their happiness. Here

they pause awhile and listen to the hymns of these blessed spirits (who are the true Chorus of the play), with which are interspersed passages of political meaning and personal satire. These form the first part of the Parabasis. After this the Chorus direct the travellers to Pluto's house, at whose door they knock. Aeacus, who acts as porter, receives the supposed Hercules with abuse and threats of punishment for the theft of Cerberus. While he is gone for assistance, Xanthias changes dress with Dionysus, but being invited to a feast is forced by Dionysus to resign his borrowed character, which however he is again persuaded to take when two hostesses alarm the cowardly god with threats of retaliation. At this point Aeacus returns with assistants and prepares to arrest Xanthias: who denies his crime, and ingeniously offers his slave Dionysus for examination by torture. Dionysus alarmed pleads his divinity: and, when the proposed ordeal by scourging fails to shew which is the true god, they are taken indoors to Pluto.

This ends the first half of the play.

The Chorus in the Parabasis counsel the state to use leniency towards bygone errors of citizens, and to employ the honest and noble in place of the rascal demagogues.

The second half of the play consists of the contest between Aeschylus and Euripides, which ends in Aeschylus being chosen.

Aeacus and Xanthias return. The true Dionysus has been discovered by Pluto and Proserpine. And his arrival proves most timely; for Euripides is on the point of contesting the tragic throne of the nether world with Aeschylus, and Dionysus is just what they wanted—a judge.

The competitors enter, and after mutual recriminations inaugurate the contest by prayer and sacrifice. Euripides pleads first, pointing out Aeschylus' faults of bombast, obscurity, mysterious marvels; and his own reforms in tragic art by introducing clearness, common sense, smart dialogue. Dionysus frequently interrupts, favouring Euripides, the speaker, on the whole, but with some covert satire: while the Chorus plainly show a preference for Aeschylus. Then Aeschylus replies, stating that the mission of a poet is to enoble his

audience: this he claims to have done by high heroic themes treated grandly: whereas Euripides has chosen meaner subjects, spoken of crimes which should be left untold, and encouraged quibbling argument rather than noble action. Dionysus is somewhat won over to Aeschylus by this reply; the Chorus encourage the combatants to do their best.

The prologues of the two poets are compared. Euripides criticizes in detail one of his adversary's prologues, which he blames as obscure and tautological. Aeschylus retorts on those of Euripides, first finding fault with their sense, then charging them all with a monotony in form and rhythm. In this part of the contest Aeschylus is left with the last word and the approval of Dionysus.

Next they take each other's choruses. Exaggerated patch-work and parody are given by each from the other's lyrics, till Dionysus cries Hold, enough! to the sham Euripidean chorus. Then Aeschylus proposes the test of weight. This is so arranged that Aeschylus comes out superior in every case. Yet Dionysus is so pleased with both that he is loth to offend either. As however he must take one, or he will have had his journey for nothing, and as he wants a poet for the public good, he determines to make political wisdom the crucial test. Both poets give their advice, on politics generally, and about Alcibiades and some other citizens. The result is that Dionysus chooses Aeschylus, to Euripides' surprise and indignation.

They retire to a farewell banquet with Pluto, after which Aeschylus is to be taken back to upper earth, Sophocles being left to keep the tragic throne. The Chorus light them in, offering their congratulations, and auguring peace and prosperity for Athens.

III.

The purpose and drift of this play may be considered as threefold: political, religious, literary.

The attitude of Aristophanes in the politics of this time is easily seen. He is, in *The Frogs*, still true to his old po-

itical convictions. As in the *Acharnians*, *Knights*, *Peace*, *Lysistrata*, so now he is an advocate for peace (1530—1533), and is bitter against demagogues, such as Cleophon and others, who opposed it. He shows a decided preference for the well-born, the noble, the Athenians of the old school (whom alone he thinks likely to save Athens), a contempt for the base rabble and spurious upstarts (727—737). Yet he would not have called himself exactly an aristocrat, or at least not an oligarch: and he certainly had no sympathy with the party who were traitorously preparing to make over everything to Sparta. The government of the Four Hundred he alludes to as a mistake not to be too severely visited on the offenders, misled as they were by Phrynicus: he advises reconciliation and amnesty (687—692). And it would have been well for Athens had she followed this advice.

Aristophanes' sentiments with regard to some of the chief events and leading men of his time should be noticed. On the condemnation of the generals at Arginusae, which was fresh in every one's recollection, he is guarded in his expressions. Yet plainly l. 1196 implies pity for the victims: and l. 191 probably is a sneer at the judgment of the Athenians, for making so much of the loss of a few of the men, so little of the gain of the brilliant victory.

Of Cleophon, the demagogue who more than once prevented peace, he speaks most bitterly. Theramenes, the turncoat, he plainly detests: he is a clever knave who extricates himself by sacrificing his friends (541); a worthy pupil of Euripides (967), but Euripides' school is our poet's aversion.

Of Alcibiades he speaks in ambiguous terms: indeed it was hard to do otherwise. Euripides is made to condemn him, though not by name, as the citizen slow to help, swift to harm his country, whose resources are used only for his own selfish advancement (1426—1429). But Aeschylus—who is ultimately preferred—counsels that the lion's whelp, now that they have bred him up, must perforce be humoured (1431—1432). And indeed Alcibiades' second disgrace and removal from command proved ruinous to Athens: as Kock

well says, 'the hasty Athenian people trusted the young lion too much at first, too little at last.'

Such appears to be the political bearing of the play. That it won approval at the time is shown by the fact that the play gained the first prize and was re-acted mainly because of the reasonable views expressed in the *Parabasis*. It is worth noting that of the other two competing plays, *The Muses* of Phrynicus was on the degeneracy of the drama, *The Cleophon* of Plato was against the demagogue of that name; one literary, the other political. Aristophanes with a purpose and plot in appearance mainly literary combined much that was political. Indeed, as we shall see presently, his severe handling of Euripides was prompted by his political feeling.

Let us now look briefly at the religious drift of the play. Upon this Mitchell in his Introduction has written fully, holding that at least one chief object of this play was to uphold the declining influence of the Eleusinian mysteries, to enforce the distinction between the old mystic Iacchus and the reveller Dionysus, and to ridicule this new god. To the neglect of the Eleusinia Aristophanes and his party would, he thinks, attribute much of the disaster of the war. And as Aeschylus in the *Eumenides* upheld the court of Areopagus, so Aristophanes here upholds the sanctity of the Eleusinia, the blessings of initiation in this world and the next.

No doubt Aristophanes held in great honour the ancient rites of worship: the renewal of the Eleusinian procession on Alcibiades' return after enforced disuse, was greatly to his mind; and therefore the *Mystae* are prominent as the Chorus, with their hymns and processions (l. 340—459). But into the details and mysteries of this old worship few will now care to enter: the results of Mitchell's learning and research will find few readers: and, after all, the religious object of the play seems unimportant as compared with the literary and political. One point indeed, on which Mitchell insists, should be clearly recognized: that Dionysus and Iacchus in the play are quite distinct. When the Chorus are invoking Iacchus, Dionysus does not take their hymns to concern himself. The Iacchus

of the mysteries (as Paley says) probably represents the Sun-god: whereas Dionysus is simply the god of feasting and jollity, and the patron of dramatic art, at whose Dionysia plays were brought out. It is true he proves but a sorry critic, and is constantly making himself ridiculous. Hence Mitchell supposes that there is a deliberate intent in this play to discredit Dionysus as a new-comer, in comparison with the older Iacchus. But this will not explain the levity with which so many deities are treated in Aristophanes' comedies. This is indeed a curious feature in our poet, this presentation of deities in a ridiculous light. Averse though he is to atheism and rationalism, he yet makes fun of the gods whom he puts on the stage. They act with no dignity, have exaggerated human faults: as may be seen in several plays in the case of Hermes, Prometheus, Hercules, Poseidon. It is hardly possible to set up any thoroughly consistent defence of this: for religious men to ridicule the deities recognized by their own religion is an anomaly and irreverence. But no doubt, when in much of their own mythology even devout Greeks saw extravagance and absurdity, a comic poet felt that he might without offence use the ridiculous traits of the deities in order to raise a laugh. Indeed the gods, when dressed as men on the stage, were hardly gods, but rather representatives of certain human types of character. An audience could laugh at Hercules the glutton who yet would reverence Hercules the champion and pioneer of civilization. And in *The Frogs* under the name of Dionysus we have a fat pursy little man, boastful but cowardly, and of a judgment and taste ridiculously misbecoming the divine patron of dramatic art. He is (as we have said) not Iacchus, nor the Dionysus of Herodotus. But neither is he the Theban Dionysus, the Dionysus of the *Bacchae*. Rather (as Kock has well shown) in the person of Dionysus the Athenian public, the audience at the Dionysia, seems typified. With all his failings he has some good qualities: though boastful, he is yet really venturesome and determined to carry through his undertaking: while deficient in education and taste, easily led by and dependent on others, he has yet a

ground-work of common sense and feeling and makes the right choice at last. He started to fetch back Euripides, but is converted to better views and takes Aeschylus. Aristophanes is bold to rebuke the Athenian public to any extent, as in the presentation of Demos in *The Knights*: yet in this play while he says that the Athenians did not appreciate Aeschylus, he adds that none in the world but the Athenians could pretend to be critics of poetry (l. 807—810). In the mythological Dionysus there were contradictions: a womanish softness, yet at times an avenging strength (as seen in Euripides' *Bacchae*). Such a contrast we have in the Aristophanic parody of the deity: his woman's dress with lion's skin and club, his double nature, now human, now divine, as the requirements of the comedy suggest.

But enough of the religious aspect of the play. Aristophanes doubtless welcomed the renewal of the Eleusinian worship, and gave it a prominent place in order to impress on his audience the importance and holiness of the celebration. That he meant (as some suppose) to reprove his countrymen for the unavoidable intermission of the procession in time of war seems doubtful: that, as a lover of peace, he rejoiced at the possibility of the renewal, seems certain: and by reminding his audience of the joys of these rites and the blessings they entailed hereafter, he was arguing the cause of peace.

For us, however, the literary aspect of the play is of chief interest. To recover one of the great tragic masters was Dionysus' aim, announced at the very outset of the play: the contest between the two determines that Aeschylus shall be approved and taken, Euripides rejected and left.

Shortly before the exhibition of *The Frogs*, Euripides and Sophocles had died, leaving no worthy successors. Aristophanes takes occasion of this to make a final grand attempt 'to wean the people from their great partiality for Euripides' (Cookeley). That Euripides was popular, increasingly popular, more so than Sophocles, is beyond a doubt. We have it on Plutarch's evidence that Athenian captives after the Sicilian failure obtained freedom or an alleviation of their lot by

reciting Euripides to their captors. Aristophanes himself, in the expressions of love which he puts into the mouth of Dionysus, is a witness to the fact. Nor was this popularity transient : it continued through later centuries in Greece, and many modern scholars have ratified their verdict of approval. Yet Aristophanes pursued Euripides with invective and ridicule, not merely once or twice, but persistently in both his early and late plays, and notably in the *Acharnians*, *Thesmophoriazusae*, and *Frogs*. Cleon he spares after death (*Pac.* 648), Lamachus, so ridiculed in the *Acharnians*, he honours as a hero after his fall : but Euripides he will not allow to rest even in the grave.

We naturally enquire, What were the grounds for this hatred? Was it honest? Was it fair?

As criticism of poetical merit we may at once pronounce it unfair. Indeed we cannot suppose Aristophanes himself was blind to Euripides' genius or to the beauties of his poetry. The explanation of his enmity is to be sought in his views on politics and religion, and in his deep-set conviction that the effect of Euripides' writings was bad. And the more attractive his dramas were, the more dangerous were they; and as this danger did not cease with Euripides' life, so neither did Aristophanes' enmity. We must not forget the close connexion existing in Greece between art and public life. This was universally recognized. The poet was bound to educate, teach, improve, ennable his audience (cf. l. 1009, 1015, 1055). And we find, as a matter of fact, art and the state mutually influencing each other, and a sort of correspondence of the great artists to the times in which they lived. In an age of heroic effort against a mighty foe there is an Aeschylus to inspirit his countrymen. The more peaceful age of Pericles, with greater leisure for refinement and cultivation, produces the calmer and more perfect creations of Sophocles. Then, as party spirit increases, and sophistical argument comes in fashion, with doubts of the old faith and religion, Euripides comes forward with rhetorical style, quibbling, and scepticism (combined of course with real merit), just suited to charm his audience.

Now Aristophanes was one of the old school: he was from

honest conviction what we should call now a Tory: he saw in many of the innovations of his time the seeds of corruption: he looked on the bitter animosities of party as sure to ruin his country, to destroy its liberty. He believed this disunion and dissension to be fostered by the spirit of doubt, sophistical disputation, and rationalism fast gaining ground. He therefore combated these with all his power. In *The Clouds* the Sophists (of whom Socrates is for him the representative) are assailed. But more dangerous even than these—for philosophy is never likely to attract the multitude—were the plays of Euripides, the friend of Socrates, where doubt and scepticism were commended by poetic beauty, the poisoned draught as it were sweetened and presented in a golden chalice. Hence while one grand attack on Socrates contented him, Aristophanes has in three several plays made Euripides a conspicuous victim. Of course the inconsistencies of the Greek mythology were too glaring to escape notice; and Aristophanes himself does not scruple (as we have seen) to treat them with ridicule. But he yet held that the new philosophy, if it had nothing to put in the place of the old religion, would lead to evil by pulling down without building up; Cronos, Zeus and the rest were better than mere abstractions, such as Aether, or the personal powers of the worshipper (cf. l. 892). In the old faith, with all its contradictions, confusion, and anthropomorphism, there were yet underlying ideas of reverence for a higher power, a God that ruled the earth—a trust in whom was a motive for moral action: whereas the Euripidean scepticism, as Aristophanes conceived it, could lead to nothing but selfishness, disunion, and subversion of morality.

And, besides the religious objection, Euripides' writings seemed to our poet likely to corrupt in other ways. On family duties and ties, especially the relations of marriage, they appeared to be of a very questionable tendency. This might not, it is true, be intentional: Euripides and his defenders might urge that crimes were a fact, and that the criminal in his dramas does not go unpunished. Yet the whole impression left on the vulgar mind, when right and wrong are minutely argued about,

is not sure to be for the right: and some things it is better not to mention at all than to mention even in order to reprove (l. 1053). Cleverness, cunning, and glibness of speech, do appear to be encouraged at the expense of simple straightforward honesty.

Then again, to Aristophanes, Euripides appeared to degrade tragedy merely as an art, to diminish its elevating effect on the audience, by reducing it to the level of everyday life, putting his kings and heroes into undignified positions, and vulgarizing their talk. Here of course there was, and is, room for wide difference of opinion. Euripides does not deny the charge: but he boldly says that it is better to teach men by talking down to them than to risk being unintelligible from a desire to be grand. Aristophanes holds to the idea that the hearer will be raised rather by what is above him even though it be mysterious. Probably the truth lies between the two: and in this part of Aristophanes' criticism and its exaggerations (l. 980—991) we must remember that Euripides is a representative character, and that his tendencies in this direction may have been carried further by other poets. For as in *The Clouds* Socrates is an exaggerated representative sophist, so in *The Frogs* Euripides (though the portrait or caricature is closer to the original) may be regarded partly as the representative of the degenerating tragic art of the day.

Thus Aristophanes pursued Euripides relentlessly (1) because he thought his influence bad, subversive of religion and of morality public and private, and likely to encourage a spirit of dissension which would ruin Athens: (2) because he thought that Euripides was debasing poetic art.

But was he justified in this persecution?

With regard to (1), it would be a bold assertion that Aristophanes was altogether wrong; though he may have over-estimated Euripides' share in the evil. Euripides was the effect, as much as the cause, of a change which was inevitable: and in advocating recurrence to the manners of a previous generation, —the reversal of the stream—Aristophanes was simply striving for an impossibility. And we can never judge Euripides from

the same point of view. Though at that crisis he may have had a share in corrupting the Athenians, we cannot feel that he will corrupt us.

With regard to (2), Euripides' merit as an artist, tastes will always differ. As Paley says "it is the duty of the intelligent student to estimate Euripides by his own knowledge of him, and not by the gibes of Aristophanes." He has found enthusiastic admirers in every age: among the moderns are the great names of Milton and Porson.

But into the general question of Euripides' rightful position as a dramatist we need not enter: reason has been shown why Aristophanes disliked him and endeavoured in this play to lower him in the estimation of the Athenians.

Further he felt that it was not enough to do this; that he must set before them some other poet in his place. Who was this to be? It might perhaps have been expected that he would take Sophocles, whom plainly he held in high honour. But certainly as a contrast to Euripides he would not have suited: he has little or no political element, and a strong antidote to Euripides' views was wanted. If it be true (as has been supposed) that Phrynicus in his play of *The Muses* set up Sophocles as an adversary to Euripides, we can at once see that Aristophanes judged better as an artist in this play, where Sophocles is entirely at one with Aeschylus, but contentedly sits in the background, to combat Euripides only in the event of Aeschylus' failure. For Aeschylus is just the contrast required. First there is the contrast of the two pleadings with which the competitors begin: then that of the prologues, lyrics, and weight of the lines, all admirably managed, though of course with exaggeration. Dionysus is thus made gradually to incline more and more to Aeschylus, until at last the crucial test of political wisdom decides him to give up Euripides entirely. Political wisdom, be it remarked, is the last test; which shows (as has been argued) that Aristophanes' bitterness against Euripides rested on public grounds and not from incapacity to appreciate him as a poet.

In fact, upon the whole, Aristophanes' view of Socrates, the

Sophists, Euripides, the main questions religious and political of his own day, is fairly consistent throughout: and, though we may not agree with him, we need not doubt his sincerity and honesty. In this play, as in others, he is the enemy of extreme ~~democrats~~^A, the advocate of reconciliation and union between citizens; the advocate of peace if honourably possible, of respect for the main truths of religion and the ancient rites of worship. And as a representative of this new school, and a most attractive and dangerous teacher, he attacks Euripides.

IV.

A word or two on the title, *The Frogs*. Aristophanes' plays are often named from the Chorus: and *Wasps*, *Birds*, *Clouds* are names of the same quaint character. But as the true Chorus of this drama are the *Mystae*, we might have expected that to be the name. It seems however that these quaint names were preferred: for we have (in *Eq.* 522—3) a list of Magnes' plays given, *πάσας δ' ἵμιν φωνὰς ιεῖς καὶ ψάλλων καὶ πτερυγίζων καὶ λυδίζων καὶ ψηνίζων καὶ βαπτόμενος βατραχείοις*: where the last words probably imply a title *The Frogs*. Nor indeed are quaint and striking titles, easily remembered but of little apparent connexion with the main subject of book or play, at all uncommon in modern literature.

The Greek argument pronounces the play to be *τῶν εὖ πάνυ καὶ φιλολόγως πεποιημένων*. To this verdict a general assent has been given, as the multitude of translators and editors shows. I must acknowledge obligations to all preceding commentators; among whom I should name especially Fritzsche's most complete commentary, Mitchell, Cookesley, Kock (especially in the Introduction), and Paley.

TABLE OF THE READINGS
OF
DINDORF'S AND MEINEKE'S TEXTS.

DINDORF.

MEINEKE.

20.	ἐρεῖ	ἐρῶ
27.	ούνος	ὄνος
50.	τρισκαΐδεκα	τρεισκαΐδεκα
63.	μυριάκις	μυριάκις γ'
67.	καὶ ταῦτα	ΗΡ. καὶ ταῦτα
68.	κούδεις	ΔΙ. κούδεις
83.	ποῦ 'στιν; ΔΙ. ἀπολιπών μ' ἀποίχεται	ποῦ'σθ'; ΔΙ. ὅπου 'στ'; ἀπολιπών μ' οἴχεται
87.	Πυθάγγελος δέ;	indicat lacunam
90.	πλεῖν ἢ μύρια	ΔΙ. πλεῖν ἢ μύρια
92.	ΔΙ. ἐπιφυλλίδες	ἐπιφυλλίδες
116.	ἰέναι; ΔΙ. καὶ σύγε	ἰέναι καὶ σύγε;
117.	μηδὲν ἔτι	ΔΙ. μηδὲν ἔτι
118.	ὅπως	ὅπη
124.	θυεῖς	θυῖας
155.	ἐνθάδε	ἐνθαδί
164.	Δι	Δία
168.	τῶν...ἐρχεται	omittit
169.	μὴ 'χω	μὴ εὔρω
170.	ἐκφέρουσι τουτονί	ἐκφέρουσιν ούτοι
180.	χωρῶμεν...παραβαλοῦ	omittit
181.	τοῦτο λίμνη	τοῦτο; λίμνη
186.	ὄνον πόκας	ὄνκον πλοκάς
187.	Ταίναρον	τάρταρον
207.	βατράχων κύκνων	βατραχοκύκνων
208.	ώδπ ὅπ ωδπ ὅπ	ώ δπόπ ω δπόπ
227.	ἄλλ' ἢ	ἄλλ' ἢ
245.	ἐν πολυκολύμβοισι	πολυκολύμβοισιν
251.	βρ....κοάξ	iteratur a Dionysio

DINDORF.

262.	βρ....κούξ	iteratur a Dionyso
266.	κάν με δῆ	κάν δέη
271.	Ξανθίας	Ξανθία
304.	γάλην'	γαλῆν
310.	αλτιάσωμαι	αλτιάσομαι
324.	πολυτίμητ'	πολυτίμοις
335.	Ιερὰν ὄστοις μύσταις	όστοις μετὰ μύσταισι
340.	χερσὶ τινάσσων	χερσὶ γὰρ ἦκει τινάσσων
355.	γνώμη	γνώμην
369.	τούτοις αὐδῶ	τοισίδ' ἀπαυδῶ
371.	καλ	κατὰ
	αὶ τῇδε πρέπουσιν	καὶ τῇδε πρέπουσαν
377.	ἡρίστηται	ἡγίστευται
381.	σώζειν	σώσειν
398.	μέλος	τέλος
404.	κατεσχίσω μὲν	κατασχισάμενος
407.	κάξεῦρες	έξεῦρες
414.	μετ' αὐτῆς	omittit
444-7.	έγώ...οἶσσων	Dionyso tribuit
483.	λαβέ. ΔΙ. προσθοῦ. ΞΑ. ποῦ 'στιν; ω	λαβέ, προσθοῦ. ΔΙ. ποῦ 'στιν; ΞΑ. ω
494.	ληματιᾶς	ληματίας
502.	ἀρωματι	ἀρωματι
505.	κατερικτῶν	κατερεικτῶν
519-20.	ἴθι...εἰσέρχομαι	omittit
546.	αὐτὸς	καύτὸς
561-2.	κάπειτ'...κάμυκάτο γε	ΠΑΝ. κάπειτα...κάμυκάτογε
568.	τοῦργον. ἀλλ'	τοῦργον. ΠΑΝ. ἀλλ'
570.	ΠΑΝ. Β. σὺ δ'...Τπέρβιολον	omittit
571-3.	ἴν'...φορτία	totum primae cauponae continuat
574.	έγώ...σε	omittit
575.	έγώ δέ	έγώ δέ γε
581.	Ἡρακλῆς αὐ	Ἡρακλῆς αὐ
582.	Ἀλκμήνης	Ἀλκμήνης
593.	ἀνανεάξειν *-* *	ἀνανεάξειν πρὸς τὸ σοβαρὸν
595.	καὶ βαλεῖς	κάκβαλεῖς
597.	'στιψ	'σται
607.	οὐ μὴ πρόσιτον; Α. εἶεν, μαχεῖ;	μὴ πρόσιτον. Α. εἶεν, καὶ μάχει;
608-9.	διτύλας...τουτῷ	omittit

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MEINEKE.

611.	ΞΑ. μάλλ'	ΑΙΑ. μάλλ'
612.	ΑΙΑ. σχέτλια...δεινά	Xanthiae tribuit
623.	σοι	σου
637.	χώπότερον	χώποτερόν γ'
644.	ΑΙ. ἰδού. ΞΑ. σκόπει	ἰδού, σκόπει
645.	ΞΑ. οὐ μὰ Δῖ. ΑΙΑ. οὐδὲ ἐμοὶ	ΞΑ. οὐ μὰ Δῖ οὐδὲ ἐμοὶ
649.	ἰατταταῖ ΑΙΑ. τὶ τάτταταῖ;	ἰατταταῖ ιατταταῖ
665.	πρῶνος	πρῶνας
673.	ποιῆσαι	νοῆσαι
682.	ἐπὶ βάρβαρον...πέταλον	ὑποβάρβαρον...κέλαδον
699.	αἰτουμένοις	αἰτουμένοις
724.	ἐν τε...πανταχοῦ	post v. 725 locat
731.	εἰς ἀπαντά	οὗσι πάντα
758.	χώ λοιδορησμός; ΑΙΑ. Αἰσχ.	post v. 760 locat, ut totum Aeaci sit
759.	ἄ. ΑΙΑ. πρᾶγμα	ΑΙΑ. ἄ πρᾶγμα
765.	ΞΑ. μανθάνω	μανθάνεις;
783.	ἐνθάδε	ἐνθαδί
791.	ώς ἔφη Κλειδημίδης	ώς ἔφη, Κλειδημίδης
800.	πλινθεύσουσι γέ	Ξ. πλινθεύσουσι γάρ;
804.	δ' οὖν	γοῦν
812.	ὅταν γ'	ὅπόταν
815.	δξυλάλον περ ἵδη	δξυλάλον παρίδη
,,	δδόντας	δδόντα
826.	λίσπη	λίσφη
841.	σὺ δή με	σὺ δὴ μὲ
847.	μέλαιναν	μέλανα
853.	ἀπαγε	ἀναγε
888.	ἴθι νῦν ἐπίθες δὴ καὶ σὺ	ἐπίθες λαβὼν καὶ δὴ σὺ
890.	τινές σου	τινές σοι
895.	ἡμεῖς	ἡμεῖς γ'
896.	τίνα λόγων	τίνα λόγων τίν' ἐμμελείας
905-6.	Dionysi sunt	Chori sunt
911.	ἔνα τιν' ἄν	ἔνα γέ τινα
919.	καθοῖτο	καθῆτο
932.	ἰππαλεκτρυόνα	ἰππαλέκτορα
937.	ἰππαλεκτρυόνας	ἰππαλέκτορας
964.	κάμοῦ γ'	κάμοὺς
965.	Μάγνης	μανῆς
991.	Μελητίδαι	μελιττίδαι

DINDORF.

1028. ἀπηγγέλθη περὶ
 1030. ἀσκεῖν
 1045. οὐδὲ γὰρ ἦν
 1057. Παρνήθων
 1058. χρῆ
 1064. ἔβλαψα τί
 1066. περιειλλόμενος
 1076. ἀντιλέγειν κούκέτ' ἐλαύνειν
 1077. καὶ πλεῖν
 1086. ἔξαπατώντων...ἀεὶ¹
 1089. ὥστ' ἐπαφανάνθην
 1106. ἀναδέρεσθον
 1122. ἀσαφῆς...πραγμάτων
 1135. οὐράνιον γ'
 1136. ΔΙ. ἀλλ'...μέλει
 1162. καθ' ὅτι δὴ λέγεις
 1163. ἐλθεῖν
 " μετῆ
 1173. αὐθίς
 1220. ἔστιν
 1243. ἔασον
 1249. ὡς
 1257-60. θαυμάζω...αὐτοῦ
 1263. λογιοῦμαι ταῦτα
 1265. ἱήκοπον
 1286. τοφλαττόθρατ τοφλαττόθρατ
 1305. τούτων
 1307. τάδ' ἔστ'
 1315. ἵστητον
 1324. τί δαί
 1335. νυκτὸς παιᾶ
 1343. τέρατα
 1362. δξυτάται
 1384. μεθεῖτε
 1393. μεθεῖτε
 1394. κακῶν
 1416. δπότερον...μάτην
 1420. παραινέσειν
 1421. μέλλη τι

MEINEKE.

λὰν ἥκουσ' ἀπὸ²
 λάσκειν
 οὐ γὰρ ἐπῆν
 Παρνασῶν
 χρῆν
 ἔβλαψά τι
 περιειλάμενος
 ἀντιλέγει κούκέτ' ἐλαύνων
 πλεῖ
 omittit
 ᾖστε γ' ἀφηνάνθην
 ἀνὰ δ' ἐρεσθον
 omittit
 οὐράνιον
 Aeschylo continuat
 καθ' ὅ. τί δὴ λέγεις;
 ἥκειν
 μετῆν
 αὐ δὲς
 ἔσθ'
 ἔα αὐτὸν
 οῖς
 omittit
 λογιοῦμαι γ' αὐτὰ
 ἱή κέπον
 φλαττοθραττο φλαττοθρατ
 τούτων
 ταῦτ'
 ἵστηπονα
 τί δέ
 παιᾶ νυκτός
 τέρα
 δξυτάτας
 μεθεσθε
 μέθεσθε
 κακόν
 omittit
 παραινέση
 μᾶλλον τι

DINDORF.

1424. ΕΤ. ἔχει...τίνα
 1428. φανεῖται
 1432. μάλιστα...τρέφειν
 1434. ἔτερος σαφῶς
 1437-41.
 1448. χρησαίμεσθα σωθείημεν
 1449-50.
 1452-3.
 1460-66.
 1474. προσβλέπεις μ' εἰργασμένος
 1480. ξενίσω σφώ...εῦ τοι
 1501. ἡμετέραν
 1505. τουτὶ¹
 1517. κάμοι σώζειν

MEINEKE.

omittit
 πέφυκε
 omittit
 ἔτερος σοφῶς
 omittit
 χρησαίμεσθ' ἵστως σωθείημεν
 omittit
 omittit
 omittit
 μ' ἐργασάμενος προσβλέπεις
 ξενίσω 'γώ σφώ...εῦ
 ὑμετέραν
 τουτοισὶ¹
 καὶ διασώζειν



ΤΠΟΘΕΣΙΣ.

Μαθὼν παρ' Ἡρακλέους Διόνυσος τὴν ὄδὸν πρὸς τοὺς κατοιχομένους πορεύεται, λαβὼν τὸ δέρμα καὶ τὸ σκύταλον, ἀνάγειν θέλων Εὐριπίδην λίμνην τε διέβαινεν κάτω, καὶ τῶν βατράχων ἀνέκραγεν εὐφημος χορός. ἐπειτα μυστῶν ἐκδοχή. Πλούτων δ' ἵδων ὡς Ἡρακλεῖ προσέκρουσε διὰ τὸν Κέρβερον. ὡς δ' ἀνεφάνη, τίθεται τραγῳδίας ἀγῶν καὶ δὴ στεφανοῦται γ' Αἰσχύλος. τοῦτον δ' ἄγει Διόνυσος εἰς φῶς, οὐχὶ μὰ Διὶ Εὐριπίδην.

ΑΛΛΩΣ.

Διόνυσός ἐστι μετὰ θεράποντος Ξανθίου κατὰ Εὐριπίδου πόθον εἰς Ἀιδου κατιών· ἔχει δὲ λεοντῆν καὶ ῥόπαλον πρὸς τὸ τοῖς ἐντυγχάνουσιν ἔκπληξιν παρέχειν. ἐλθὼν δὲ ὡς τὸν Ἡρακλέα πρότερον, ὥντα ἐξετάση τὰ κατὰ τὰς ὄδοὺς, ἥ καὶ αὐτὸς ἐπὶ τὸν Κέρβερον ὠχετο, καὶ ὀλίγα ἄλλα περὶ τῶν τραγικῶν τούτων διαλεχθεὶς ὄρμάται πρὸς τὸ προκείμενον. ἐπεὶ δὲ πρὸς τὴν Ἀχερούσιᾳ λίμνη γίνεται, ὁ μὲν Ξανθίας, διὰ τὸ μὴ συννεναυμαχηκέναι τὴν περὶ Ἀργινούσας ναυμαχίαν, ὑπὸ τοῦ Χάρωνος οὐκ ἀναληφθεὶς πεζῇ τὴν λίμνην κύκλῳ πορεύεται. ὁ δὲ Διόνυσος δύο ὄβολῶν περαιοῦται, προσπαῖζων ἀμα τοῖς κατὰ τὸν πόρον ἄδουσι βατράχοις καὶ γελωτοποιῶν. μετὰ ταῦτα ἐν Ἀιδου τῶν πραγμάτων ἥδη χειριζομένων οἵ τε μύσται χορεύοντες ἐν τῷ πρ-

φανεῖ καὶ τὸν Ἱακχον ἄδοντες ἐν χοροῦ σχήματι καθορῶνται, ὃ τε Διόνυσος μετὰ τοῦ θεράποντος εἰς ταυτὸν ἔρχεται τούτοις. τῶν δὲ προηδικημένων ὑπὸ Ἡρακλέους προσπλεκομένων τῷ Διονύσῳ διὰ τὴν ἐκ τῆς σκευῆς ἄγνοιαν, μέχρι μέν τινος οὐκ ἀγελοίως χειμάζονται, εἴτα μέντοι γε ὡς τὸν Πλούτωνα καὶ τὴν Περσέφατταν παραχθέντες ἀλεωρῆς τυγχάνουσιν. ἐν δὲ τούτῳ ὁ μὲν τῶν μυστῶν χορὸς περὶ τοῦ τὴν πολιτείαν ἔξισθαι καὶ τοὺς ἀτίμους ἐντίμους ποιῆσαι χάτέρων τινῶν πρὸς τὴν Ἀθηναίων πόλιν διαλέγεται. τὰ δὲ λοιπὰ τοῦ δράματος μονόκωλα, ἄλλως δὲ τερπνὴν καὶ φιλόλογον λαμβάνει σύστασιν. παρεισάγεται γὰρ Εὐριπίδης Αἰσχύλῳ περὶ τῆς τραγικῆς διαφερόμενος, τὸ μὲν ἔμπροσθεν Αἰσχύλου παρὰ τῷ Αἴδῃ βραβεῖον ἔχοντος, τότε δὲ Εὐριπίδου τῆς τιμῆς καὶ τοῦ τραγῳδικοῦ θρόνου ἀντιποιησαμένου. συστήσαντος δὲ τοῦ Πλούτωνος αὐτοῖς τὸν Διόνυσον διακούειν ἐκάτερος αὐτοῦ λόγους πολλοὺς καὶ ποικίλους ποιεῖται, καὶ τέλος πάντα ἔλεγχον καὶ πᾶσαν βάσανον οὐκ ἀπιθάνως ἐκατέρου κατὰ τῆς θατέρου ποιήσεως προσαγαγόντος, κρίνας παρὰ προσδοκίαν ὁ Διόνυσος Αἰσχύλον νικᾶν, ἔχων αὐτὸν ὡς τοὺς ζῶντας ἀνέρχεται.

Τὸ δε δράμα τῶν εὖ πάνυ καὶ φιλοπόνως πεποιημένων. ἔδιδάχθη ἐπὶ Καλλίου τοῦ μετὰ Ἀντιγένη διὰ Φιλωνίδου εἰς Λήναια. πρῶτος ἦν· Φρύνιχος δεύτερος Μούσαις· Πλάτων τρίτος Κλεοφῶντι. οὗτος δὲ ἔθαυμάσθη τὸ δράμα διὰ τὴν ἐν αὐτῷ παράβασιν ὥστε καὶ ἀνεδιδάχθη, ὡς φησι Νικαίαρχος· οὐ δεδήλωται μὲν ὅπου ἐστὶν ἡ σκηνὴ, εὐλογώτατον δὲ ἐν Θήβαις· καὶ γὰρ ὁ Διόνυσος ἐκεῖθεν καὶ πρὸς τὸν Ἡρακλέα ἀφικνεῖται Θηβαῖον ὅντα.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΞΑΝΘΙΑΣ.

ΔΙΟΝΥΣΟΣ.

ΗΡΑΚΛΗΣ.

ΝΕΚΡΟΣ.

ΧΑΡΩΝ.

ΠΑΡΑΧΟΡΗΓΗΜΑ ΒΑΤΡΑΧΩΝ.

ΧΟΡΟΣ ΜΥΣΤΩΝ.

ΑΙΑΚΟΣ.

ΘΕΡΑΠΑΙΝΑ ΠΕΡΣΕΦΟΝΗΣ.

ΠΑΝΔΟΚΕΥΤΡΙΑΙ ΔΥΟ.

ΕΥΡΙΠΙΔΗΣ.

ΑΙΣΧΥΛΟΣ.

ΠΛΟΥΤΩΝ.



ΒΑΤΡΑΧΟΙ.

ΞΑ. Εἴπω τι τῶν εἰωθίτων, ω δέσποτα,
ἔφ' οἷς ἀεὶ γέλασιν οἱ θεῶμενοι;

ΔΙ. νῆ τὸν Δὲ τι βούλει γε, πλῆν πιεζομάι.
τοῦτο δέ φυλαξαι πάντα γάρ ἐστ' ηδη χόλη.

ΞΑ. μῆδ' ἔτερον ἀστεῖον τι;
ΔΙ. πλῆν γέ, ως θλίβομαι.

ΞΑ. τι δῆτ' ἔδει με ταῦτα τὰ σκεῦη φέρειν,
εἴπερ ποιησῶ μῆδεν ὡνπέρ Φρυνίχος
εἰωθε ποιεῖν καὶ Λύκις κάμειψιας;
[σκεῦη φέρουσ'] ἐκάστοτεν κωμῳδίᾳ.]

ΔΙ. μῆ νῦν ποιησῆς ως ἔγω θεῶμενος,
ὅταν τι τούτων τῶν σοφισμάτων ἴδω,
πλεῖν ἡ νιαυτῷ πρεσβύτερος ἀπέρχομαι.

ΞΑ. ω τρισκακοδαίμων ἄρ' ὁ τράχηλος ούτοσὶ,
ὅτι θλίβεται μὲν, τὸ δὲ γέλοιον οὐκ ἔρει.

ΔΙ. εἰτ' οὐχ ὑβρις ταῦτ' ἐστὶν καὶ πολλὴ τρυφὴ,
ὅτ' ἔγω μὲν ὡν Διόνυσος, νίδις Σταμνίον,
αὐτὸς βαδίζω καὶ ποιῶ, τοῦτον δ' ὀχῶ,
ἴνα μὴ ταλαιπωροῦτο μηδ' ἄχθος φέροι;

ΞΑ. οὐ γάρ φέρω γάρ;

ΔΙ. πῶς φέρεις γάρ, ὃς γέρχει;

ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρόπον;

ΞΑ. βαρέως πάνυ.

ΔΙ. οῦκον τὸ βάρος τοῦθ', ὃ σὺ φέρεις, οῦνος φέρει;
 ΞΑ. οὐ δῆθ' ὃ γ' ἔχω γὰρ καὶ φέρω, μὰ τὸν Δλ' οὐ.

ΔΙ. πῶς γὰρ φέρεις, ὃς γ' αὐτὸς ὑφ' ἐτέρου φέρει;
 ΞΑ. οὐκ οἶδ'. ὃ δ' ὡμος οὗτοσὶ πιέζεται. 30

ΔΙ. σὺ δὲ οὖν ἐπειδὴ τὸν ὄνον οὐ φῆς σ' ὡφελεῖν,
 ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.

ΞΑ. οἴμοι κακοδαίμων· τέ γὰρ ἐγὼ οὐκ ἐναυμάχουν;
 ἦ ταῦ σε κωκύειν ἀν ἐκέλευον μακρά.

ΔΙ. κατάβα, πανοῦργε. καὶ γὰρ ἐγγὺς τῆς θύρας 35
 ἥδη βαδίζων εἰμὶ τῆσδ', οὐ πρῶτά με
 ἔδει τραπέσθαι. παιδίον, παι, ἥμι, παι.

ΗΡ. τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικῶς
 ἐνήλαθ' ὅστις· εἰπέ μοι, τουτὶ τί ἦν;

ΔΙ. ὁ παῖς. ΞΑ. τέ ἔστιν; ΔΙ. οὐκ ἐνεθυμίθης; 40

ΞΑ. τὸ τί;

ΔΙ. ὡς σφόδρα μ' ἔδεισε. ΞΑ. νὴ Δία, μὴ μαίνοιό γε.

ΗΡ. οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελᾶν·
 καίτοι δάκνω γ' ἐμαυτόν· ἀλλ' ὅμως γελῶ.

ΔΙ. ὡς δαιμόνιε, πρόσελθε· δέομαι γάρ τί σου.

ΗΡ. ἀλλ' οὐχ οἶστος τ' εἴμ' ἀποσοβῆσαι τὸν γέλων, 45
 ὁρῶν λεοντῆν ἐπὶ κροκωτῷ κειμένην.

τίς ὁ νοῦς; τί κόθορνος καὶ ῥόπαλον ἔνυηλθέτην;
 ποῖ γῆς ἀπεδήμεις; ΔΙ. ἐπεβάτευον Κλεισθένει.

ΗΡ. κάναυμάχησας;

ΔΙ. καὶ κατεδύσαμέν γε ναῦς
 τῶν πολεμίων ἡ δώδεκ' ἡ τρισκαΐδεκα. 50

ΗΡ. σφώ; ΔΙ. νὴ τὸν Ἀπόλλω.

ΗΡ. καὶ τ' ἔγωγ' ἐξηγρόμην.

ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεὼς ἀναγιγνώσκοντί μοι
 τὴν Ἀνδρομέδαν πρὸς ἐμαυτὸν ἐξαίφνης πόθος
 τὴν καρδίαν ἐπάταξε πῶς οἴει σφόδρα; 55

ΗΡ. πόθος; πόσος τις; ΔΙ. μικρὸς, ήλίκος Μόλων.

ΗΡ. ποῖός τις, ὥδελφίδιον;

ΔΙ. οὐκ ἔχω φράσαι.

ὄμως γε μέντοι σοι δί' αἰνιγμῶν ἔρω.

ηδη ποτ' ἐπεθύμησας ἔξαιφνης ἔτνους;

ΗΡ. ἔτνους; βαβαιὰξ, μυριάκις ἐν τῷ βίῳ.

ΔΙ. ἀρ' ἐκδιδάσκω τὸ σαφὲς, ἢ τέρᾳ φράσω;

ΗΡ. μὴ δῆτα περὶ ἔτνους γε πάνυ γὰρ μανθάνω.

ΔΙ. τοιουτοσὶ τοίνυν με δαρδάπτει πόθος

Εὐριπίδου. ΗΡ. καὶ ταῦτα τοῦ τεθνηκότος;

ΔΙ. κούδεις γέ μ' ἀν πείσειεν ἀνθρώπων τὸ μὴ οὐκ
ἔλθεῖν ἐπ' ἐκεῖνον. ΗΡ. πότερον εἰς "Αἰδου κάτω;

ΔΙ. καὶ νὴ Δί' εἴ τι γ' ἔστιν ἔτι κατωτέρω.

ΗΡ. τί βουλόμενος;

ΔΙ. δέομαι ποιητοῦ δεξιοῦ.

οἵ μὲν γὰρ οὐκέτ' εἰσὶν, οἵ δ' ὄντες κακοί.

ΗΡ. τί δ'; οὐκ Ἰοφῶν ζῆ;

ΔΙ. τοῦτο γάρ τοι καὶ μόνον

ἔτ' ἔστι λοιπὸν ἀγαθὸν, εἴ καὶ τοῦτ' ἄρα.

οὐ γὰρ σάφ' οἶδ' οὐδὲ αὐτὸ τοῦθ' ὅπως ἔχει.

ΗΡ. εἴτ' οὐ Σοφοκλέα, πρότερον ἄντ' Εὐριπίδου,

μέλλεις ἀνάγειν, εἴπερ γ' ἐκεῖθεν δεῖ, σ' ἄγειν;

ΔΙ. οὐ, πρίν γ' ἀν Ἰοφῶντ', ἀπολαβὼν αὐτὸν μόνον,
ἄνευ Σοφοκλέους ὁ τι ποιεῖ κωδωνίσω.

κἄλλως δέ μέν γ' Εὐριπίδης, πανοῦργος ὁν,

κάνειναποδρᾶναι δεῦρ' ἐπιχειρήσειέ μοι

ό δέ εὔκολος μὲν ἐνθάδ', εὔκολος δέ ἐκεῖ.

ΗΡ. Ἀγάθων δὲ ποῦ στιν; ΔΙ. ἀπολιπών μ' ἀποίχεται,
ἀγαθὸς ποιητὴς καὶ ποθεινὸς τοῖς φίλοις.

ΗΡ. ποῦ γῆς ὁ τλήμων; ΔΙ. ἐς μακάρων εὐωχίαν.

ΗΡ. ὁ δὲ Ξενοκλέης; ΔΙ. ἐξόλοιπο νὴ Δία.

ΗΡ. Πυθάγγελος δέ; —

ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος
ἐπιτριβομένου τὸν ὥμον οὐτωσὶ σφόδρα.

ΗΡ. οὐκονν ἔτερ' ἔστ' ἐνταῦθα μειρακύλλια

τραγωδίας ποιοῦντα πλεῦν ἥ μύρια,

Εὐρυπίδου πλεῦν ἥ σταδίῳ λαλίστερα;

ΔΙ. ἐπιφυλλίδες ταῦτ' ἔστὶ καὶ στωμύλματα,

χελιδόνων μουσεῖα, λωβητὰὶ τέχνης,

ἄ φροῦδα θάττον, ἥν μόνον χορὸν λάβη.

γόνιμον δὲ ποιητὴν ἀν οὐχ εὔροις ἔτι

ζητῶν ἀν, ὅστις ρῆμα γενναῖον λάκοι.

ΗΡ. πᾶς γόνιμον;

ΔΙ. ὡδὶ γόνιμον, ὅστις φθέγξεται

τοιουτονί τι παρακεκινδυνευμένον,

αἰθέρα Διὸς δωμάτιον, ἥ χρόνου πόδα,

ἥ φρένα μὲν οὐκ ἐθέλουσαν ὀμόσαι καθ' ιερῶν,

γλώτταν δ' ἐπιορκήσασαν ἴδιᾳ τῆς φρενός.

ΗΡ. σὲ δὲ ταῦτ' ἀρέσκει; ΔΙ. μάλλὰ πλεῦν ἥ μαίνομαι.

ΗΡ. ἥ μὴν κίβαλά γ' ἔστιν, ώς καὶ σοὶ δοκεῖ.

ΔΙ. μὴ τὸν ἐμὸν οἴκει νοῦν ἔχεις γὰρ οἰκίαν.

ΗΡ. καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται.

ΔΙ. δειπνεῖν με δίδασκε. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.

ΔΙ. ἀλλ' ἀνπέρ ἐνεκα τῆνδε τὴν σκευῆν ἔχων

ῆλθον κατὰ σῆν μιμῆφιν, οὐα μοι τοὺς ξένους

τοὺς σοὺς φράσειας, εἰ δεοίμην, οἴσι σὺ

ἔχρω τόθ', ἥμικ ἥλθες ἐπὶ τὸν Κέρβερον.

τούτους φράσον μοι, λιμένας, ἀρτοπώλια,

πορνεῖ, ἀναπαύλας, ἐκτροπὰς, κρήνας, ὁδοὺς,

πόλεις, διαίτας, πανδοκευτρίας ὅπου

κόρεις ὀλίγιστοι. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.

ΗΡ. ὡ σχέτλιε, τολμήσεις γὰρ ιέναι;

90

96

100

105

110

116

ΔΙ.

καὶ σύ γε

μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὁδῶν
ὅπη τάχιστ' ἀφιξόμεθ' εἰς "Αἰδου κάτω·

καὶ μήτε θερμὴν μήτ' ἄγαν ψυχρὰν φράσῃς.

HP. φέρε δῆ, τὸν αὐτῶν σοι φράσω πρωτηψή; τίνα;
μιᾶ μεν γάρ ἔστιν ἀπὸ καλῶ καὶ θρανίου,
κρέμασταντι σαντόν. ΔΙ. παῦε, πνῆγηράν λέγεις.

HP. ἄλλ' ἔστιν ἀτράπος ξυντόμος τέτριμμένη,
η δια ϑυεῖας. ΔΙ. ἄφα κῶμειον λέγεις;

HP. μᾶλιστά γέ.

123

ΔΙ. ψυχρὰν γε καὶ δυσχεῖμερον
εὐθὺς γάρ ἀπὸ πηγῆνος ταῦτικημία.

HP. βούλει τάχειαν καὶ κατάντη σοι φράσω;

ΔΙ. νῆ τὸν Δῖ, ὡς ὄντος γε μη βαδίστικον.

HP. καθέρπυσσον νῦν ἐς Κέραμεικον. ΔΙ. εἴτα τέ;

HP. ἀνδραῖς ἐπὶ τὸν πυργον τὸν υψηλόν. ΔΙ. τέ δρῶ;

HP. ἀφιεμένην τὴν λαμπάδ' ἐντεῦθεν θεω,

κάπειτ' ἐπειδὰν φῶσιν οἱ θεάμενοι

εἶναι, τόθ' εἶναι καὶ σὺ σαντόν.

ΔΙ. ποῖ; HP. κάτω.

ΔΙ. ἄλλ' ἀπολέσαιμ' ἀν ἐγκεφάλου θρίω δύο.

οὐκ ἀν βαδίσαιμι τὴν ὁδὸν ταύτην. HP. τέ δαι;

ΔΙ. ἥνπερ σὺ τότε κατῆλθες.

136

HP. ἄλλοι ὁ πλοῦς πολὺς.

εὐθὺς γάρ ἐπὶ λίμνην μεγάλην ἥξεις πάνυ

ἀβυσσον. ΔΙ. εἴτα πῶς περαιωθήσομαι;

HP. ἐν πλοιαρίῳ τυννουτῷ σ' ἀνὴρ γέρων

ναύτης διάξει δύ' ὀβολὼ μισθὸν λαβών.

140

ΔΙ. φεῦ. ὡς μέγα δύνασθον πανταχοῦ τῷ δύ' ὀβολὼ.

πῶς ἡλθέτην κάκεῖσε; HP. Θησεὺς ἤγαγεν.

μετὰ ταῦτ' ὄφεις καὶ θηρὶ ὄψει μυρία

δεινότατα.

ΔΙ. μη̄ μ̄ ἔκπληττε μηδὲ δειμάτου·
οὐ γάρ μ̄ ἀποτρέψεις.

ΗΡ. εἴτα βόρβορον πολὺν
καὶ σκῶρ ἀείνων ἐν δὲ τούτῳ κειμένους
εἴ που ξένον τις ἡδίκησε πώποτε,
ἢ μητέρ' ἡλόησεν, ἢ πατρὸς γνάθον
ἐπάταξεν, ἢ πίορκον ὄρκον ὥμοσεν,
ἢ Μορσίμου τις ρῆσιν ἐξεγράψατο.

ΔΙ. νὴ τοὺς θεοὺς ἔχρην γε πρὸς τούτοισι κεί
τὴν πυρρίχην τις ἔμαθε τὴν Κινησίου.

ΗΡ. ἐντεῦθεν αὐλῶν τίς σε περίεισιν πνοὴ,
ὄψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε,
καὶ μυρρινῶνας, καὶ θιάσους εὐδαίμονας
ἀνδρῶν γυναικῶν, καὶ κρότον χειρῶν πολύν.

ΔΙ. οὗτοι δὲ δὴ τίνες εἰσίν; ΗΡ. οἱ μεμυημένοι,
ΞΑ. νὴ τὸν Δί' ἐγὼ γοῦν ὅνος ἄγων μυστήρια.
ἀτὰρ οὐ καθέξω ταῦτα τὸν πλείω χρόνον.

ΗΡ. οἵ σοι φράσουσ' ἀπαξάπανθ' ὡν ἀν δέη.
οὗτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν δόδεν
ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις.
καὶ χαῖρε πόλλ', ὥδελφέ.

ΔΙ. νὴ Δία καὶ σύ γε
νγίαινε. σὺ δὲ τὰ στρώματ' αὐθις λάμβανε.

ΞΑ. πρὶν καὶ καταθέσθαι; ΔΙ. καὶ ταχέως μέντοι πάνν.

ΞΑ. μὴ δῆθ', ἵκετεύω σ', ἀλλὰ μίσθωσαί τινα

τᾶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται.

ΔΙ. ἐὰν δὲ μὴ χω; ΞΑ. τότ' ἔμ' ἄγειν.

ΔΙ. καλῶς λέγεις.
καὶ γάρ τιν' ἐκφέρουσι τουτονὶ νεκρόν.

οὗτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα·

145

150

155

160

165

170

ἄνθρωπε, βούλει σκευάρι εἰς "Αιδου φέρειν;

ΝΕ. πόσ' ἄττα; ΔΙ. ταυτί.

ΝΕ. δύο δραχμὰς μισθὸν τελεῖς;

ΔΙ. μὰ Δᾶ, ἀλλ' ἔλαττον. ΝΕ. ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ.

ΔΙ. ἀνάμεινον, ὡς δαιμόνι, ἐὰν ξυμβῶ τέ σοι. 175

ΝΕ. εἰ μὴ καταθήσεις δύο δραχμὰς, μὴ διαλέγουν.

ΔΙ. λάβ' ἐννέ δύο δραχμὰς. ΝΕ. ἀναβιώην νυν πάλιν.

ΞΑ. ὡς σεμνὸς ὁ κατάρατος οὐκ οἰμώξεται;
ἔγὼ βαδιοῦμαι.

ΔΙ. χρηστὸς εἰ καὶ γεννάδας.

χωρῶμεν ἐπὶ τὸ πλοῖον. ΧΑ. ὡδὸν, παραβαλοῦ.

ΞΑ. τουτὶ τί ἔστι; 181

ΔΙ. τοῦτο; λίμνη νὴ Δία

αὗτη στὶν ἦν ἔφραζε, καὶ πλοῖον γ' ὁρῶ.

ΞΑ. νὴ τὸν Ποσειδῶ, κᾶστι γ' ὁ Χάρων οὔτοσί.

ΔΙ. χαῖρ' ὡς Χάρων, χαῖρ' ὡς Χάρων, χαῖρ' ὡς Χάρων.

ΧΑ. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων; 185
τίς εἰς τὸ Λήθης πεδίον, ἡ σόνου πόκας,

ἡ σόνου Κερβερίους, ἡ σόνου κόρακας, ἡ πὶ Ταίναρον;

ΔΙ. ἔγώ. ΧΑ. ταχέως ἔμβαινε.

ΔΙ. ποῖ σχήσειν δοκεῖς;

ἐς κόρακας σόντως;

ΧΑ. ναὶ μὰ Δία, σοῦ γ' οὔνεκα.

ἔμβαινε δή. ΔΙ. παῖ, δεῦρο. 190

ΧΑ. δοῦλον οὐκ ἄγω,

εἰ μὴ νεναυμάχηκε τὴν περὶ τῶν κρεῶν.

ΞΑ. μὰ τὸν Δᾶ, οὐ γὰρ ἀλλ' ἔτυχον ὁφθαλμιῶν.

ΧΑ. οὐκον πειθρέξει δῆτα τὴν λίμνην κύκλῳ;

ΞΑ. ποῦ δῆτ' ἀναμενῶ;

ΧΑ. παρὰ τὸν Αὐαίνου λίθον,

ἐπὶ ταῖς ἀναπαύλαις. ΔΙ. μανθάνεις;

ΞΑ.

πάνυ μανθάνω.

οἵμοι κακοδαίμων, τῷ ξυνέτυχον ἔξιάν;

ΧΑ. κάθιζεν ἐπὶ κώπην. εἴ τις ἔτι πλεῦ, σπευδέτω.
οὗτος, τί ποιεῖς;

ΔΙ.

ὅ τι ποιῶ; τί δ' ἄλλο γ' ή
ἴζω πὶ κώπην, οἵπερ ἐκέλευσάς με σύ;

ΧΑ. οὔκουν καθεδεῖ δῆτ' ἐνθαδὶ, γάστρων; ΔΙ. ἴδού.

ΧΑ. οὔκουν προβαλεῖ τῷ χεῖρε κάκτενεῖς; ΔΙ. ἴδού.

ΧΑ. οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβὰς
ἔλας προθύμως; 202

ΔΙ.

κάτα πῶς δυνήσομαι,
ἀπειρος, ἀθαλάττωτος, ἀσαλαμίνιος
ών, εἰτ' ἐλαύνειν; 203

ΧΑ.

ῥᾶστ'. ἀκούσει γὰρ μέλη
κάλλιστ', ἐπειδὰν ἐμβάλῃς ἄπαξ. ΔΙ. τίνων,

ΧΑ. βατράχων κύκνων θαυμαστά. ΔΙ. κατακέλευε δή.

ΧΑ. ὡὸπ ὁπ ὡὸπ ὁπ.

ΒΑ. βρεκεκεκέξ κοὰξ κοὰξ,
βρεκεκεκέξ κοὰξ κοὰξ. 210

λιμναῖα κρητῶν τέκνα,

ξύναυλον ὑμνων βοὰν

φθεγξώμεθ', εὔγηρυν ἐμὰν ἀοιδὰν,

κοὰξ κοὰξ,

ἢν ἀμφὶ Νυσήιον

Διὸς Διώνυσον ἐν

λίμναισιν ἰαχήσαμεν,

ἢνίχ' ὁ κραιπαλόκωμος

τοῖς ἱεροῖσι χύτροισι

χωρεῖ κατ' ἐμὸν τέμενος λαῶν ἔχλος.

βρεκεκεκέξ κοὰξ κοάξ.

ΔΙ. ἐγὼ δέ γ' ἀλγεῖν ἄρχομαι

215

220

220

τὸν ὅρρον, ὡς κοὰξ κοάξ.

οὐμῆν δ' ἵσως οὐδὲν μέλει.

ΒΑ. βρεκεκεκὲξ κοὰξ κοάξ.

225

ΔΙ. ἀλλ' ἔξολοισθ' αὐτῷ κοάξ.

οὐδὲν γάρ ἐστ' ἀλλ' η κοάξ.

ΒΑ. εἰκότως γ', ὡς πολλὰ πράτ-

των ἐμὲ γάρ ἔστερξαν εὐλυροί τε Μοῦσαι

καὶ κεροβάτας Πὰν, ὁ καλαμφογγα παίζων·

230

προσεπιτέρπεται δέ ὁ φορμικτὰς Ἀπόλλων,

ἔνεκα δόνακος, ὃν ὑπολύριον

ἔνυδρον ἐν λίμναις τρέφω.

βρεκεκεκὲξ κοὰξ κοάξ.

235

ΔΙ. ἐγὼ δὲ φλυκταίνας γ' ἔχω.

ἀλλ', ὡς φιλωδὸν γένος,

240

παύσασθε.

ΒΑ. μᾶλλον μὲν οὖν

φθεγξόμεσθ', εἰ δή ποτ' εὐ-

ηλίοις ἐν ἀμέραισιν

ἡλάμεσθα διὰ κυπείρου

καὶ φλέω, χαίροντες ὡδῆς

245

πολυκολύμβοισι μέλεσιν,

ἡ Διὸς φεύγοντες δυμβρον

ἔνυδρον ἐν βυθῷ χορείαν

αιόλαν ἐφθεγξάμεσθα

πομφολυγοπαφλάσμασιν.

βρεκεκεκὲξ κοὰξ κοάξ.

250

ΔΙ. βρεκεκεκὲξ κοὰξ κοάξ.

τουτὶ παρ' ὑμῶν λαμβάνω.

ΒΑ. δεινά τάρα πεισόμεσθα.

ΔΙ. δεινότερα δ' ἐγωγ', ἐλαύνων

εἰ διαρραγήσομαι.

255

ΒΑ. βρεκεκεκέξ κοὰξ κοάξ

ΔΙ. οἴμωξετ· οὐ γάρ μοι μέλει.

ΒΑ. ἀλλὰ μὴν κεκραξόμεσθά γ'

ἐπόσον ἡ φάρυγξ ἀν ἡμῶν
χανδάνη δὶ ἡμέρας

βρεκεκεκέξ κοὰξ κοάξ.

260

ΔΙ. βρεκεκεκέξ κοὰξ κοάξ.

τούτῳ γὰρ οὐ νικήσετε.

ΒΑ. οὐδὲ μὴν ἡμᾶς σὺ πάντως.

ΔΙ. οὐδέποτε κεκράξομαι γὰρ,

καν με δέη δὶ ἡμέρας,

ἔως ἀν ὑμῶν ἐπικρατήσω τοῦ κοὰξ,

βρεκεκεκέξ κοὰξ κοάξ.

ἔμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοάξ.

ΧΑ. ω παῦε παῦε, παραβάλοῦ τῷ κωπίῳ.

ἐκβαῖν', ἀπόδος τὸν ναῦλον. ΔΙ. ἔχει δῆ τῷβολῶ.

ΔΙ. ὁ Ξανθίας. ποῦ Ξανθίας; η Ξανθίας;

271

ΞΑ. ιαῦ. ΔΙ. βάδιξε δεῦρο. ΞΑ. χαῖρ', ω δεσπότα.

ΔΙ. τὶ ἔστι τάνταυθή; ΞΑ. σκότος καὶ βόρβορος.

ΔΙ. κατεῖδες οὖν πόν τοὺς πατράλογας αὐτόθι

καὶ τοὺς ἐπιόρκους, οἵς ἐλέγεν/ημῖν; ΞΑ. σὺ δ' οὐ;

ΔΙ. νῆ τὸν Πδσειδῶ γῶγε, καὶ νυντί γ' ὁρῶ.

ἄγε δῆ, τὶ δρῶμεν;

276

ΞΑ. πρότεναι βέλτιστα νῦν,

ως οὐτός ο τόπος ἔστιν οὐ τὰ θηρία

τὰ δεῖν' ἐφασκ' ἐκεῖνος.

ΔΙ. ως οἴμωξεται.

ηλαξονεύεθ', ινα φοβηθεῖην ἐγω,

εἰδῶς με μαχιμον δοντα, φιλοτίμουμένος.

οὐδὲν γάρ οὐτω γαῦρον ἐσθ' ως Ἡρακλῆς.

ἐγω δε γ' εὐθαῦμην ἀν ἐντυχεῖν τινι,

280

λαβεῖν τ' ἀγώμισμ' ἀξιόν τι τῆς ὄδον.

ΞΑ. νῆ τὸν Δία· καὶ μῆν αἰσθάνομά γ ψόφου τινός. 285
ΔΙ. ποῦ πού στιν; ΞΑ. ἔξηπισθεν. ΔΙ. ἔξοπισθ ἵθι.

ΞΑ. ἀλλ' ἔστιν ἐν τῷ πρόσθε. ΔΙ. πρόσθε νῦν ἵθι.

ΞΑ. καὶ μὴν ὅρῳ νῆ τὸν Δία θηρίον μέγα.

ΔΙ. ποιόν τι;

ΞΑ. δεινόν παντοδαπὶν γοῦν γίγνεται·
ποτὲ μέν γε βοῦς, νῦν δὲ ὄρεὺς, ποτὲ δὲ αὖ γυνὴ 290
ώραιοτάτη τις. ΔΙ. ποῦ στι; φέρ' ἐπ' αὐτὴν ἵω.

ΞΑ. ἀλλ' οὐκέτ' αὖ γυνὴ στιν, ἀλλ' ἥδη κίων.

ΔΙ. Ἐμπουσα τοίνυν ἔστι.

ΞΑ. πυρὶ γοῦν λάμπεται
ἄπαν τὸ πρόσωπον. ΔΙ. καὶ σκέλος χαλκοῦν ἔχει.

ΞΑ. νῆ τὸν Ποσειδῶ καὶ βολίτινον θάτερον, 295
σάφ' ἵσθι. ΔΙ. ποῦ δῆτ' ἀν τραποίμην;

ΞΑ. ποῦ δὲ ἔγω;

ΔΙ. ἴερεῦ, διαφύλαξόν μ', ἵν' ὡς σοι ξυμπότης.

ΞΑ. ἀπολούμεθ', ὠναξ Ἡράκλεις.

ΔΙ. οὐ μὴ καλεῖς μ',
ἀνθρωφ', ἵκετεύω, μηδὲ κατερεῖς τοῦνομα.

ΞΑ. Διόνυσε τοίνυν. ΔΙ. τοῦτ' ἔθ' ἥττον θατέρου. 300

ΞΑ. ἵθ' ἥπερ ἔρχει. δεῦρο δεῦρο, ὡς δέσποτα.

ΔΙ. τέ δὲ ἔστι;

ΞΑ. θάρρει πάντ' ἀγαθὰ πεπράγαμεν,
ἔξεστί θ' ὥσπερ Ἡγέλοχος ἡμῖν λέγειν
ἐκ κυμάτων γὰρ αὐθις αὖ γαλήν' ὅρῳ.
ἥμπουσα φρούδη. ΔΙ. κατόμοσον. ΞΑ. νῆ τὸν Δία.

ΔΙ. καῦθις κατόμοσον. ΞΑ. νῆ Δί. 305

ΔΙ. δόμοσον. ΞΑ. νῆ Δία.

ΔΙ. οἵμοι τάλας, ὡς ὡχρίασ' αὐτὴν ἴδων·

ΞΑ. ὁδὶ δὲ δείσας ὑπερεπυρρίασέ σου.

ΔΙ. οἵμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν;
 τίν' αἰτιάσωμαι θεῶν μ' ἀπολλύναι; 310
 αἰθέρα Διὸς δωμάτιον, ἢ χρόνου πόδα;
 ΞΑ. οὐτος. ΔΙ. τί ἔστιν; ΞΑ. οὐ κατήκουσας; ΔΙ. τίνος;
 ΞΑ. αὐλῶν πνοῆς.

ΔΙ. ἔγωγε, καὶ δάδων γέ με
 αὔρα τις εἰσέπνευσε μυστικωτάτη.
 ἀλλ' ἡρεμὶ πτήξαντες ἀκροασώμεθα. 315

ΧΟ. "Ιακχ', ω "Ιακχε.
 "Ιακχ', ω "Ιακχε.

ΞΑ. τοῦτ' ἔστ' ἐκεῖν', ω δέσποθ', οἱ μεμυημένοι
 ἐνταῦθα που παίζουσιν, οὓς ἔφραζε νῷν.
 ἄδουσι γοῦν τὸν "Ιακχον ὅνπερ Διαγόρας. 320

ΔΙ. κάμοὶ δοκοῦσιν. ήσυχίαν τοίνυν ἄγειν
 βέλτιστόν ἔστιν, ως ἀν εἰδῶμεν σαφῶς.

ΧΟ. "Ιακχ', ω πολυτίμητ' ἐν ἔδραις ἐνθάδε ναιῶν, στρ.
 "Ιακχ' ω "Ιακχε, 325
 ἐλθὲ τόνδ' ἀνὰ λειμᾶνα χορεύσων,
 ὁσίους ἐις θιασώτας,
 πολύκαρπον μὲν τινάσσων
 περὶ κρατὶ σῷ βρύοντα
 στέφανον μύρτων, θρασεῖ δ' ἐγκατακρούων
 ποδὶ τὰν ἀκόλαστον 330
 φιλοπαίγμονα τιμὰν,
 χαρίτων πλεῖστον ἔχουσαν μέρος, ἀγνὰν, ἴερὰν
 ὁσίοις μύσταις χορείαν.

ΞΑ. ω πότνια πολυτίμητε Δήμητρος κόρη,
 ως ἡδύ μοι προσέπνευσε χοιρείων κρεῶν.

ΔΙ. οὐκον ἀτρέμ' ἔξεις, ἢν τι καὶ χορδῆς λάβῃς;

ΧΟ. ἔγειρε φλογέας λαμπάδας ἐν χερσὶ γὰρ ἥκει τινάσσων, 340
 ἀντ.

"Ιακχ', ω "Ιακχε,

νυκτέρου τελετής φωσφόρος ἀστήρ.

φλογὶ φέγγεται δὲ λειμών·

γόνυ πάλλεται γερόντων·

ἀποσείονται δὲ λύπας

χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτοὺς,

ἰερᾶς ὑπὸ τιμᾶς.

σὺ δὲ λαμπάδι φέγγων

345

προβάδην ἔξαγ' ἐπ' ἀνθηρὸν ἔλειον δάπεδον

χοροποιὸν, μάκαρ, ἥβαν.

εὐφῆμεν χρῆ καξίστασθαι τοῖς ἡμετέροισι χόροῖσιν
ὅστις ἀπειράς τοιωνδε λόγων, η γυνῶμη μῆ καθά-
ρεύει,

η γενναῖων δργία^υ Μουσῶν μῆτ^ρ εἰδεν μῆτ^ρ εχο^υ
ρευστεν,

μῆδε Κράτινον τοῦ ταυρόφάγου γλώττης βακχεῖ^τ
ετέλεσθη,

η βωμόλοχοις ἐπεστ^ω χαῖρει μῆτ^ρ ν καὶρῷ τοῦτο
ποιοῦσιν,

η στάσιν ἔχθρᾶν μῆ κατάλυει μῆδε εὐκόλος ἐστι
πολιταις,

ἄλλ' ανεγείρει καὶ ρίπιζει κέρδαν ιδιῶν ἐπιθυμῶν,

η τῆς πόλεως χειμάζομένης αρχων κατάδωροδο-
κεῖται,

η πρὸδιδωσιν φρούριον η ναῦς η ταπόρρητ^ρ απο-
πέμπει

ἔξ Αἰγαίης Θωρυκιών ὄν εικοστόλογος κάκοδαιμῶν,
ἀσκῶματα καὶ λίνα καὶ πίτταν διαπέμπων εἰς
Ἐπιδαύρου,

η χρῆματα ταῖς τῶν ἀντιπάλων ναῦσιν πάρεχειν
τινὰ πεῖθει,

355

360

365

ἢ κατάτιλᾶ / τῶν Ἐκάταῖων || κυκλῶσι / χόροῖσιν
υπάδων,

ἢ τοὺς μισθοὺς / τῶν ποιητῶν / ῥητώρ / ὃν εἴτ' ἀπο-
τράχει,

κῶμῳθῆτεῖς / ἐν ταῖς πατρῖοις / τελέταις ταῖς τοῦ
Διονύσου.

τοῦτοις / αἰδῶ καῦθις ἀπανδῶ / καῦθις / τό / τρίτον μᾶλ
ἀπανδῶ

ἔξιστασθαι μυσταῖσι χόροῖς // ὑμεῖς δ' ὀνεγείρετε
μολπὴν

καὶ πανυγχιδᾶς ταῖς ημέτερᾶς, // αἵ τῇδε πρεποῦσιν
εὐρή.

χώρει νυν πᾶς ἀνδρείως
ἐς τοὺς εὐανθεῖς κόλπους
λειμώνων ἐγκροίων
κάπισκάπτων

στρ. α'.

370

καὶ παίζων καὶ χλευάζων.
ηρίστηται δ' ἔξαρκούντως.

ἀλλ' ἔμβα χάπως ἀρεῖς

ἀντ. α'. 377

τὴν Σώτειραν γενναίως

τῇ φωνῇ μολπάζων,

ἢ τὴν χώραν

380

σώζειν φήσ' ἐς τὰς ὥρας,

κὰν Θωρυκίων μὴ βούληται.

381

ἄγε νυν ἑτέραν ἵμνων ἰδέαν τὴν καρποφόρον βασί-
λειαν

Δήμητρα θεὰν ἐπικοσμοῦντες ζαθέοις μολπαῖς
κιλαδεῖτε.

Δήμητρ, ἀγνῶν ὄργίων

στρ. β'.

ἄνασσα, συμπαραστάτει,

385

καὶ σῶζε τὸν σαυτῆς χορόν.

καὶ μ' ἀσφαλῶς πανήμερον
παῖσαί τε καὶ χορεῦσαι·
καὶ πολλὰ μὲν γέλοιά μ' εἰ-
πεῖν, πολλὰ δὲ σπουδαῖα, καὶ
τῆς σῆς ἑορτῆς ἀξίως
παίσαντα καὶ σκάψαντα νι-
κήσαντα ταινιοῦσθαι.

ἀλλ' εἴλα 394

νῦν καὶ τὸν ὥραῖον θεῶν παρακαλεῖτε δεῦρο
ῳδαῖσι, τὸν ξυνέμπορον τῆσδε τῆς χορείας.

"Ιακχε πολυτίμητε, μέλος ἑορτῆς

ἥδιστον εύρων, δεῦρο συνακολούθει

πρὸς τὴν θεὸν καὶ δεῖξον ἀς 400

ἄνευ πόνου πολλὴν ὁδὸν περαίνεις.

"Ιακχε φιλοχορευτὰ, συμπρόπεμπέ με.

σὺ γάρ κατεσχίσω μὲν ἐπὶ γέλωτι

κάπ' εὐτελείᾳ τὸν τε σανδαλίσκουν 405

καὶ τὸ ράκος, κάξενρες ὥστ'

ἀζημίους παίζειν τε καὶ χορεύειν.

"Ιακχε φιλοχορευτὰ, συμπρόπεμπέ με.

ΔΙ. ἐγὼ δ' ἀεί πως φιλακόλουθός εἰμι καὶ
παίζων χορεύειν βούλομαι. ΞΑ. κάγωγε πρός.

ΧΟ. Βούλεσθε δῆτα κοινῆ 416

σκάψωμεν Ἀρχέδημον;

ὅς ἐπτέτης ὃν οἴκ ἔφυσε φράτερας,

νυνὶ δὲ δημαγωγεῖ

ἐν τοῖς ἄνω νεκροῖσι,

κάστιν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.

ΔΙ. ἔχοιτ' ἀν οὖν φράσαι νῷν
Πλούτων' ὅπου 'νθάδ' οἴκει;
ξένω γαρ ἐσμεν ἀρτίως ἀφιγμένω.

ΧΟ. μηδὲν μακρὰν ἀπέλθης,
μηδ' αὐθις ἐπανέρη με,
ἀλλ' ἵσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος.

435

ΔΙ. αἴροι ἀν αὐθις, ὥ παι.

ΞΑ. τουτὶ τί ἦν τὸ πρᾶγμα
ἀλλ' ἡ Διὸς Κόρινθος ἐν τοῖς στρώμασιν;

ΧΟ. χωρεῖτε

νῦν ἱερὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἀν' ἄλσος
παιζοντες οἵς μετουσία θεοφίλοντος ἑορτῆς.

ἔγω δὲ σὺν ταῖσιν κόραις εἴμι καὶ γυναιξὶν,
οὐ παννυχίζοντιν θεᾶ, φέγγος ἱερὸν οἴσων.

χωρῶμεν ἐς πολυνρρόδους στρ. 448

λειμῶνας ἀνθεμώδεις,

τὸν ἡμέτερον τρόπον

449

τὸν καλλιχορώτατον

παιζοντες, ὃν δλβιαι

Μαῖραι ξυνάγουσιν..

μόνοις γάρ ἡμῖν ἥλιος

ἀντ.

καὶ φέγγος ἵλαρόν ἐστιν,

450

ὅσοι μεμυήμεθ' εὐ-

σεβῆ τε διήγομεν

τρόπον περὶ τοὺς ξένους

καὶ τοὺς ἴδιώτας.

ΔΙ. ἄγε δῆ τίνα τρόπον τὴν θύραν κοψῶ; τίνα;
πῶς ἐνθάδ' ἄρα κόπτουσιν σύπιχθροι;

450

ΞΑ. οὐ μη διατρίψεις, ἀλλὰ γεύσει τῆς θύρας,
καθ' Ἡρακλεα τὸ σχῆμα καὶ τὸ λῆμψ ἔχων;

ΔΙ. πᾶν παι. ΑΙΑ. τίς οὗτος;

ΔΙ. Ἡρακλῆς δέ κάρτερός.

455

ΑΙΑ. ὡς βδελυρέ καματσχυτε καὶ τολμηρέ σὺ
καὶ μιᾶρε καὶ παμμιᾶρε καὶ μιᾶρωτάτε,

δος τον κυνημων εξελασας τον Κερβερον
 απηξας αγχων καποδρας ωχου λαβων,
 ον εγω φυλατον. αλλα νυν εχει μεσος
 τοια Στυγος σε μελανοκαρδιος πετρα
 Αχεροντιος τε σκοπελος αιματοσταγης
 φροντοσι, Κακυτον τε περιδρομοι κυνει,
 Εχιδνα θ εκατογκεφαλος, η τα σπλαγχνα σου
 διασπαραξει, πλευμονων τ ανθαψεται
 Ταρτησια μυραινα τω νεφρω δε σου
 αντοιν εντεροισιν μυατωμενω
 διασπασονται Γοργονες Τιθρασιαι,
 εφ ας εγω δρομαιον δρυμησω ποδα.

470

475

480

ΞΑ. ω καταγελαστ, ουκουν αναστησει ταχυ
 πριν τινα σ ιδειν αλλοτριον;

ΔΙ. αλλ αιδε προς την καρδιαν μου σφογγιαν.
 αλλ οιδε προσθον.

ΞΑ. ιδον λαβε. ΔΙ. προσθον.
 ΞΑ. που στιν; ω χρυσοι θεοι,
 ενταυθ εχεις την καρδιαν;

ΔΙ. εις την κατω μου κοιλιαν καθειρπυσεν.
 δεισασα γαρ

485

ΞΑ. ω δειλοτατε θεαν σν κανθρωπων.

ΔΙ. εγω;
 πως δειλος, οστις σφογγιαν ητησα σε;

ΞΑ. ανδρεια γ, ω Ποσειδον.

ΔΙ. οιμαι νη Δια.

συ δ ουκ εδεισας τον ψυφον των ρηματων
 και τας απειλας; ΞΑ. ου μα Δι ουδ εφροντισα.

ΔΙ. ιθι νυν επειδη ληματιας κανδρειος ει,
 σν μεν γενου γω, το ροπαλον τουτι λαβων
 και την λεοντην, επερ αφοβοσπλαγχνος ει.

495

έγω δ' ἔσομαι σοι σκευοφόρος ἐν τῷ μέρει.

ΞΑ. φέρε δὴ ταχέως αὐτόν· οὐ γὰρ ἀλλὰ πειστέον·
καὶ βλέψον εἰς τὸν Ἡρακλειοξανθίαν,
εἰ δειλὸς ἔσομαι καὶ κατὰ σὲ τὸ λῆμ' ἔχων.

ΔΙ. μὰ Διὸν ἀλλ' ἀληθῶς οὐκ Μελίτης μαστιγίας.
φέρε νῦν, ἔγω τὰ στρώματ' αἴρωμαι ταδί.

ΘΕ. ὦ φίλταθ' ἥκεις Ἡράκλεις; δεῦρ' εἴσιθι.
ἥ γὰρ θεός σ' ὡς ἐπύθεθ' ἥκοντ', εὐθέως
ἔπειτεν ἄρτους, ἥψε κατερικτῶν χύτρας
ἔτνους δύνη τρεῖς, βοῦν ἀπηνθράκις ὄλον,
πλακοῦντας ὥπτα, κολλάβους. ἀλλ' εἴσιθι.

ΞΑ. κάλλιστ', ἐπαινῶ.

ΘΕ. μὰ τὸν Ἀπόλλω οὐ μή σ' ἔγω
περιόψομαπελθόντ', ἐπεί τοι καὶ κρέα
ἀνέβραττεν ὄρνιθεια, καὶ τραγήματα
ἔφρυγε, κῷνον ἀνεκεράννυ γλυκύτατον.
ἀλλ' εἴσιθ' ἄμ' ἐμοί. ΞΑ. πάνυ καλῶς.

ΘΕ. ληρεῖς ἔχων·
οὐ γάρ σ' ἀφίσω. καὶ γὰρ αὐλητρίς γέ σοι
ἥδη ὕδον ἔσθ' ὄραιοτάτη κώρχηστρίδες
ἔτεραι δύνη τρεῖς.

ΞΑ. πῶς λέγεις; ὄρχηστρίδες;

ΘΕ. ἀλλ' εἴσιθ', ως δέ μάγειρος ἥδη τὰ τεμάχη
ἔμελλ' ἀφαιρεῖν χῆτράπεξεν εἰσήρετο.

ΞΑ. ἵθι νῦν, φράσον πρώτιστα ταῖς ὄρχηστρίσιν.
ταῖς ἔνδον οὕσαις αὐτὸς ως εἰσέρχομαι.

δέ παῖς, ἀκολούθει δεῦρο τὰ σκεύη φέρων.

ΔΙ. ἐπίσχες οὐτος. οὐ τί που σπουδὴν ποιεῖ,
ὅτι σε παίζων Ἡρακλέα ὑεσκεύασα;
οὐ μὴ φλυαρήσεις ἔχων, ως Ξανθία,
ἀλλ' ἀράμενος οἴσεις πάλιν τὰ στρώματα;

ΞΑ. τί δὲ ἔστιν; οὐδὲ πού μὲν ἀφελέσθαι διανοεῖ
ἢ ὄντας αὐτές;

ΔΙ. οὐ τάχ', ἀλλ' ἥδη ποιῶ.
κατάθου τὸ δέρμα.

ΞΑ. ταῦτ' ἐγὼ μαρτύρομαι
καὶ τοῖς θεοῖσιν ἐπιτρέπω.

ΔΙ. ποίοις θεοῖς;
τὸ δὲ προσδοκῆσαι σ' οὐκ ἀγόητον καὶ κενὸν
ώς δοῦλος ὡν καὶ θνητὸς Ἀλκμήνης ἔσει; 530

ΞΑ. ἀμέλει, καλῶς ἔχ' αὐτ'. Ἰσως γάρ τοι ποτε
ἔμοι δεηθείης ἀν, εἰ θεὸς θέλοι.

ΧΟ. ταῦτα μὲν πρὸς ἀνδρός ἔστι στρ. 534

νοῦν ἔχοντος καὶ φρένας καὶ
πολλὰ πέριπεπλέυκότος,
μετακυλίνδειν αὐτὸν ἀεὶ
πρὸς τὸν εὖ πράττοντα τοῖχον
μᾶλλον ἢ γεγραμμένην
εἰκόν' ἔσταναι, λαβόνθ' ἐν
σχῆμα τὸ δὲ μεταστρέφεσθαι
πρὸς τὸ μαλθακώτερον
δεξιοῦ πρὸς ἀνδρός ἔστι 540
καὶ φύσει Θηραμένους.

ΠΑΝ. Α. Πλαθάνη, Πλαθάνη, δεῦρ', ἔλθ', διπλοῦργος
οὐτοσί, 550

ὅς εἴς τὸ πάιδοκεφόν εἰσελθῶν πότε
τεκκαΐδεκ' ἄργοντος κατέφαγ' ημῶν.

ΠΑΝ. Β. νῆ Δια,
ἔκεινος αὐτὸς δῆτα. ΞΑ. κακὸν ηκει τίνι.

ΠΑΝ. Α. καὶ κρέα γε πρὸς τοῦτοισιν ἀναβραστ' εἴροσιν
ἄντημιαθόλιαγα. ΞΑ. βώφει τις δικην.

ΠΑΝ. Α. καὶ τὰ σκόρδα τὰ πόλλα. 555

ΔΙ.

ληρεῖς, ω γυναι,

κούκ σίσθι/ ο τι λέγεται.

ΠΑΝ. Α.

οὐ μέν οὖν με προσέδρκας,
ὅτην κοθόρνους εἶχες, ἀν γυνῶναι σ' ἔτι;
τι δαί; τὸ πολὺ τάριχος οὐκ εἴρηκά πω.

ΠΑΝ. Β.

μὰ Δί, οὐδὲ τὸν τυρόν γε τὸν χλωρὸν, τάλσν,
οὐν οὗτος αὐτοῖς τοῖς ταλάροις κατήσθιεν. 560
καπειτ' ἐπειδὴ τάργύριον ἐπραττόμην,
ἔβλεψεν εἴς με δριμὺ κάμυκάτο γε.

ΞΑ. τούτου πάνυ τούργον, οὗτος ὁ τρόπος πανταχοῦ.

ΠΑΝ. Β. καὶ τὸ ξίφος γ' ἐσπάτο, μαίνεσθαι δοκῶν.

ΠΑΝ. Α. νὴ Δία, τάλαινα. 565

ΠΑΝ. Β.

νὼ δὲ δεισάσα γέ που
ἐπὶ τὴν κατήλιφ' εὐθὺς ἀνεπηδήσαμεν
ο δ ὥχετ' ἔξαξας γε τὸν ψιάθους λαβών.

ΞΑ. καὶ τοῦτο τούτου τούργον. ἀλλ' ἔχρην τι δρᾶν.

ΠΑΝ. Α. ίθι δὴ κάλεσον τὸν προστάτην Κλέωνά μοι.

ΠΑΝ. Β. σὺ δ' ἔμοιγ', ἔάνπερ ἐπιτύχης, Τπέρβολον,
τὸν αὐτὸν ἐπιτρίψωμεν. 571

ΠΑΝ. Α.

ω μιαρὰ φάρυγξ,
ως ηρέως/ ἐν σου/ λιθῷ/ τοὺς γομφίους
κόπτοιμ ἀν, οἰς μοὺ κατέφάγει τὰ φορτία.

ΠΑΝ. Β. ἐγὼ δ' ἀν ἐς τὸ βάραθρον ἐμβάλοιμι σε.

ΠΑΝ. Α. ἔγω/ δὲ τὸν/ λαρυγγὸν/ ἀν ἐκτέμο/ μὲ σου,
δρέπανον λαβοῦσ', ω τὰς χόλικας κατέσπασα.
ἀλλ' εἰμ' ἐπὶ τὸν Κλέων', ὃς αὐτοῦ τήμερον
ἐκπηνιεῖται ταῦτα προσκαλούμενος.

ΔΙ. κάκιστ ἀπολούμην, Ξανθίαν εὶ μὴ φιλῶ.

ΞΑ. οἰδ' οἶδα τὸν νοῦν παῦε παῦε τοῦ λόγου.
οὐκ ἀν γενοίμην Ἡρακλῆς ἀν. 580

ΔΙ.

μηδαμῶς,

ω̄ Ξανθίδιον.

ΞΑ. καὶ πῶς ἀν 'Αλκμήνης ἐγὼ
νίὸς γενοίμην, δοῦλος ἄμα καὶ θυητὸς ὅν;
ΔΙ. οἰδ' οἰδ' ὅτι θυμοῦ, καὶ δικαίως αὐτὸς δρᾶς
κανεὶς με τύπτοις, οὐκ ἀντείποιμί σοι. 585
ἀλλ' ἦν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου,
πρόρριζος αὐτὸς, ἡ γυνὴ, τὰ παιδία,
κάκιστ' ἀπολοίμην, κάρχέδημος ὁ γλάμων.

ΞΑ. δέχομαι τὸν ὄρκον, κάπτε τούτοις λαμβάνω.

ΧΟ. νῦν σὸν ἔργον ἔστ', ἐπειδὴ
τὴν στολὴν εἴληφας, ἥνπερ
εἶχες, ἐξ ἀρχῆς πάλιν,
ἀνανεάζειν * * 590
καὶ βλέπειν αὐθις τὸ δεινὸν,
τοῦ θεοῦ μεμνημένον
φπερ εἰκάζεις σεαυτόν.
εἰ δὲ παραληρῶν ἀλώσει
καὶ βαλεῖς τι μαλθακὸν,
αὐθις αἰρεσθαι σ' ἀνάγκη
στὶν πάλιν τὰ στρώματα. 595

ΞΑ. οὐ κακῶς, ὀνδρες, παραινεῖτ',
ἀλλὰ καύτὸς τυγχάνω ταῦτ'
ἄρτι συννοούμενος.
ὅτι μὲν οὖν, ἦν χρηστὸν οὐ τι,
ταῦτ' ἀφαιρεῖσθαι πάλιν πει- 600
ράσεταί μ' εὖ οἰδ' ὅτι.
ἀλλ' ὅμως ἐγὼ παρέξω
μαυτὸν ἀνδρεῖον τὸ λῆμα
καὶ βλέποντ' ὀρίγανον.
δεῖν δ' ἔοικεν, ως ἀκούω
τῆς θύρας καὶ δὴ ψόφον.

ΑΙΑ. ξυνδεῖτε ταχέως τούτον τὸν κυνόκλοπον,
ἴνα δῷ δίκην ἀνύετο. ΔΙ. ἥκει τῷ κάκον.

605

ΞΑ. οὐκ ἔστι κορακας; οὐ μῆτρα πρόσιτον;

ΑΙΑ. εἶτε, μάχει;
οἱ Διτυλαῖς χῶροι Σκεβλιαῖς χῶροι Παρδοκαῖς
χωρεῖτε δευρὺ καὶ μάχεσθε τούτῳ.

ΔΙ. εἰτ' οὐχὶ δεινά ταῦτα, τύπτειν τούτον
κλέπτοντά προς ταλλότρια; ΑΙΑ. μᾶλλον περφυνᾶ.

610

ΔΙ. σχετλιά μὲν οἶμαι καὶ δεινά.

ΞΑ. καὶ μῆν, νῆ, Δια,
εἰ πώποτε ἥλιθον δεῦρ', ἐθέλω τέθυηκέναι,
ἢ κλεψα τῶν σῶν ἄξιον πι καὶ τριχός.
καὶ σοι ποιησώ πρᾶγμα γεμναῖον πάνυ
βασάνιζε γάρ τὸν παῖδα τούτον λαβῶν,
καν πότε μὲν ἐλῆσθαι ἀδικοῦντ', ἀπόκτεινον μὲν ἄγων.

615

ΑΙΑ. καὶ πᾶς βασανίζω;

ΞΑ. πάντα τρόπον, ἐν κλῖμακι
δῆσας, κρέμασσας, υστριχίδι μαστιγῶν, δέρων,
στρεβλῶν, ἔτι δὲ ἐστι τὰς ρίνας ὅξος ἐγχέων,
πλίνθους ἐπιτιθεὶς, πάντα ταλλα, πλὴν πράσω
μὴ τύπτει τούτον μηδὲ γητείω νέω.

620

ΑΙΑ. δίκαιος ὁ λίγος· καν τι πηρώσω γέ σοι
τὸν παῖδα τύπτων, τάργυριόν σοι κείσεται.

ΞΑ. μὴ δῆτ' ἔμοιγε. οὕτω δὲ βασάνιζε ἀπαγαγών.

625

ΑΙΑ. αὐτοῦ μὲν οὖν, ἵνα σοί κατ' ὀφθαλμοὺς λέγῃ.
κατάθου σὺ τὰ σκεύη ταχέως, χῶπως ἐρεῖς
ἐνταῦθα μηδὲν ψεῦδος.

ΔΙ. ἀγορεύω τινί
ἔμε μὴ βασανίζειν ἀθάνατον ὅντ'. εἰ δὲ μὴ,
αὐτὸς σεαυτὸν αἰτιώ. ΑΙΑ. λέγεις δὲ τί;

630

ΔΙ. ἀθάνατος εἶναι φημι Διόνυσος Διὸς,

τοῦτον δὲ δοῦλον. ΑΙΑ. ταῦτ' ἀκούεις;

ΞΑ. φήμ' ἐγώ.

καὶ πολύ γε μᾶλλόν ἔστι μαστιγωτέος·

εἴπερ θεὸς γάρ ἔστιν, οὐκ αἰσθήσεται.

ΔΙ. τί δῆτ', ἐπειδὴ καὶ σὺ φῆς εἶναι θεὸς, 635
οὐ καὶ σὺ τύπτει τὰς ἵσας πληγὰς ἐμοί;

ΞΑ. δίκαιος ὁ λόγος· χωπότερον ἀν νῷν ἴδης
κλαύσαντα πρότερον ἢ προτιμήσαντά τι
τυπτόμενον, εἶναι τοῦτον ἡγοῦ μὴ θεόν.

ΑΙΑ. οὐκ ἔσθ' ὅπως οὐκ εἴ σὺ γεννάδας ἀνήρ· 640
χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύεσθε δή.

ΞΑ. πῶς οὖν βασανιεῖς νῷ δικαίως;

ΑΙΑ. ρᾳδίως· πληγὴν παρὰ πληγὴν ἔκατερον.

ΞΑ. καλῶς λέγεις.
ἰδού, σκόπει νῦν ἦν μ' ὑποκινήσαντ' ἴδης.

ΑΙΑ. ἡδη πάταξά σ'. 645

ΞΑ. οὐ μὰ Δί', οὐκ ἐμοὶ δοκεῖς.

ΑΙΑ. ἀλλ' εἴμ' ἐπὶ τονδὶ καὶ πατάξω. ΔΙ. πηνίκα;

ΑΙΑ. καὶ δὴ πάταξα. ΔΙ. κάτα πῶς οὐκ ἔπταρον;

ΑΙΑ. οὐκ οἶδα· τονδὶ δ' αἰθις ἀποπειράσομαι.

ΞΑ. οὐκούν ἀνύσεις; λατταταῖ.

ΑΙΑ. τί τατταταῖ;

μῶν ὀδυνήθης;

ΞΑ. οὐ μὰ Δί', ἀλλ' ἐφρόντισα
ὅπόθ' Ἡράκλεια τὰν Διομείοις γίγνεται.

ΑΙΑ. ἄνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον.

ΔΙ. ίοὺ ίού. ΑΙΑ. τί ἔστιν; ΔΙ. ἵππέας ὁρῶ.

ΑΙΑ. τί δῆτα κλάεις; ΔΙ. κρομμύων ὀσφραίνομαι.

ΑΙΑ. ἐπεὶ προτιμᾶς γ' οὐδέν. ΔΙ. οὐδέν μοι μέλει. 655

ΑΙΑ. βαδιστέον τἄρ' ἔστιν ἐπὶ τονδὶ πάλιν.

ΞΑ. οἴμοι. ΑΙΑ. τί ἔστι; ΞΑ. τὴν ἄκανθαν ἔξελε
ΑΙΑ. τί τὸ πρᾶγμα τουτί; δεῦρο πάλιν βαδιστέον.

ΔΙ. "Απολλον, ὃς που Δῆλον ἢ Πύθων' ἔχεις.

ΞΑ. ἥλγησεν οὐκ ἥκουσας;

660

ΔΙ. οὐκ ἔγωγ', ἐπεὶ
ἴαμβον Ἰππώνακτος ἀνεμιμνησκόμην.

ΞΑ. οὐδὲν ποιεῖς γάρ, ἀλλὰ τὰς λαγόνας σπόδει.

ΑΙΑ. μὰ τὸν Δᾶ', ἀλλ' ἥδη πάρεχε τὴν γαστέρα

ΞΑ. Πόσειδον. ΔΙ. ἥλγησέν τις.

ΞΑ. ὃς Αἴγαλίου πρῶνας ἢ γλαυκᾶς μέδεις
ἀλὸς ἐν βένθεσιν.

665

ΑΙΑ. οὐ τοι μὰ τὴν Δήμητρα δύναμαι πω μαθεῖν
όπότερος ὑμῶν ἔστι θεός. ἀλλ' εἴσιτον

δεσπότης γάρ αὐτὸς ὑμᾶς γνώσεται

670

χὴ Φερσέφατθ', ἄτ' ὅντε κάκείνω θεώ.

ΔΙ. ὄρθως λέγεις ἐβουλόμην δ' ἀν τυῦτο σε

πρότερον ποιῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν.

ΧΟ. Μοῦσα χορῶν ἱερῶν ἐπίβηθι καὶ ἔλθ' ἐπὶ τέρψιν
ἀοιδᾶς ἐμᾶς,

στρ. 675

τὸν πολὺν ὄψομένη λαῶν ὄχλον, οὐ σοφίαι
μυρίαι κάθηνται,

φιλοτιμότεραι. Κλεοφῶντος, ἐφ' οὐ δὴ χείλεσιν
ἀμφιλάλοις

δεινὸν ἐπιβρέμεται

680

Θρηκία χελιδῶν,

ἐπὶ βάρβαρον ἔζομένη πέταλον·

ρύζει δ' ἐπίκλαυτον ἀηδόνιον νόμον, ὡς ἀπολεῖται,
κανὸς ἵσαι γένωνται.

685

τὸν ἱερὸν χορὸν δίκαιον ἔστι χρηστὰ τῇ πόλει
ξυμπαραινεῖν καὶ διδάσκειν. πρῶτον οὖν ἡμῖν δοκεῖ
ἐξισῶσαι τοὺς πολίτας κάφελεῖν τὰ δείματα.

κεῖ τις ἥμαρτε | σφαλείς τι Φρυνίχου παλαιόμασιν,
ἐγγενέσθαι φημὶ χρῆναι τοῖς ἀλισθοῦσιν τότε 690
αἰτίαν ἐκθεῖσι λῦσαι τὰς πρότερον ἀμαρτίας.
εἰτ' ἄτιμόν φημι χρῆναι μηδέν' εἰν' ἐν τῇ πόλει.
καὶ γὰρ αἰσχρόν ἐστι | τοὺς μὲν ναυμαχήσαντας
μίαν

καὶ Πλαταιᾶς εὐθὺς εἶναι | κάντὶ δούλων δεσπότας.
(κούδὲ ταῦτ' ἔγωγ' ἔχοιμ' ἀν μὴ οὐ καλῶς φάσκειν
ἔχειν, 695

ἀλλ' ἐπαινῶ· μόνα γὰρ αὐτὰ νοῦν ἔχοντ' ἐδράσατε.
πρὸς δὲ τούτοις | εἰκὸς ὑμᾶς, οὐ μεθ' ὑμῶν πολλὰ δὴ
χοὶ πατέρες ἐναυμάχησαν | καὶ προσήκουσιν γένει,
τὴν μίαν ταύτην παρεῖναι ξυμφορὰν | αἰτουμένοις.
ἀλλὰ τῆς ὀργῆς ἀνέντες, ὡς σοφώτατοι φύσει, 700
πάντας ἀνθρώπους ἔκοντες συγγενεῖς κτησώμεθα
κάπιτίμους καὶ πολίτας, ὅστις ἀν ξυνναυμαχῆ.
εἰ δὲ τοῦτ' ὀγκωσόμεσθα κάποισεμνυνούμεθα 703
τὴν πόλιν, καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις,
ὑστέρῳ χρόνῳ ποτ' αὐθις | εὐ φρονεῖν | οὐ δόξομεν.
εἰ δ' ἔγω ὀρθὸς ἴδεῖν βίον ἀνέρος ἡ τρόπον ὅστις
ἔτ' οἰμώξεται, ἀντ.

οὐ πολὺν οὐδὲ ὁ πίθηκος οὗτος ὁ νῦν ἐνοχλῶν,
Κλειγένης ὁ μικρὸς,
ὁ πονηρότατος βαλανεὺς ὁπόσοι κρατοῦσι κυκη-
σιτέφρου 710

ψευδολίτρου κονίας
καὶ Κιμωλίας γῆς,

χρόνον ἐνδιατρίψει· ἴδων δὲ τάδ' οὐκ
εἰρηνικὸς ἔσθ', ἵνα μή ποτε κάποδυθῆ μεθύων ἄ- 715
νευ ξύλου βαδίζων.

πολλάκις γ' ἡμῖν ἔδοξεν ἡ πόλις πεπονθέναι

ταυτὸν | ἔστι τε τῶν πολιτῶν τοὺς καλούς τε κάγαθοὺς,
ἔστι τε τάρχατον νόμισμα καὶ τὸ καινὸν χρυσίον. 720
οὐτε γὰρ τούτοισι οὐσιν οὐ κεκιβδηλευμένοις,
ἀλλὰ καλλίστοις ἀπάντων, ὡς δοκεῖ, νομισμάτων,
καὶ μόνοις ὀρθῶς κοπεῖσι καὶ κεκωδωνισμένοις
ἔν τε τοῖς "Ελλησι καὶ τοῖς βαρβάροισι πανταχοῦ,
χρώμεθ' οὐδὲν, ἀλλὰ τούτοις τοῖς πονηροῖς χαλ-
κίοις,

725

χθές τε καὶ πρώην κοπεῖσι τῷ κακίστῳ κόμματι·
τῶν πολιτῶν θ' οὓς μὲν ἵσμεν εὐγενεῖς καὶ σώ-
φρονας

ἀνδρας ὄντας | καὶ δικαίους καὶ καλούς τε κάγαθοὺς,
καὶ τραφέντας ἐν παλαίστραις καὶ χοροῖς καὶ
μουσικῇ,

προυσελούμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις καὶ
πυρρίαις

730

καὶ πονηροῖς κάκ πονηρῶν εἰς ἅπαντα χρώμεθα-
ντστάτοις ἀφιγμένοισιν, οἷσιν ἡ πόλις πρὸ τοῦ
οὐδὲ φαρμακοῖσιν εἰκῆ ἁδίως ἐχρήσατ' ἄν.

ἀλλὰ καὶ νῦν, ὥνόητοι, μεταβαλόντες τοὺς τρόπους,
χρῆσθε τοῖς χρηστοῖσιν αὐθίς· καὶ κατορθώσασι γὰρ
εὐλογον· καν τι σφαλῆτ', ἐξ ἀξίου γοῦν τοῦ ξύλου,
ἢν τι καὶ πάσχητε, πάσχειν τοῖς σοφοῖς δοκήσετε.

ΑΙΑ. νὴ τὸν Δία τὸν σωτῆρα, γεννάδας ἀνὴρ
οὐδεσπότης σου.

735

ΞΑ. πῶς γὰρ οὐχὶ γεννάδας;

ΑΙΑ. τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἄντικρυς,
ὅτι δοῦλος ὡν ἔφασκες εἶναι δεσπότης.

ΞΑ. ὥμωξε μένταν.

ΑΙΑ. τοῦτο μέντοι δουλικὸν
εὐθὺς πεποίηκας, ὅπερ ἐγὼ χαίρω ποιῶν.

ΞΑ. χαίρεις, ἵκετεύω;

745

ΑΙΑ. μᾶλλ' ἐποπτεύειν δοκῶ,
ὅταν καταράσωμαι λάθρα τῷ δεσπότῃ.

ΞΑ. τί δὲ τονθορύζων, ἡνίκ' ἀν πληγὰς λαβὼν
πολλὰς ἀπίης θύραζε; ΑΙΑ. καὶ τόθ' ἥδομαι.

ΞΑ. τί δὲ πολλὰ πράττων;

ΑΙΑ. ως μὰ Δᾶ οὐδὲν οἰδ' ἐγώ.

ΞΑ. ὁμόγνυε Ζεῦς καὶ παρακούων δεσποτῶν 750
ἄπτ' ἀν λαλῶσι; ΑΙΑ. μᾶλλὰ πλεῖν ἡ μαίνομαι.

ΞΑ. ὁ Φοῖβος Ἀπολλον, ἔμβαλέ μοι τὴν δεξιὰν,
καὶ δὸς κύσαι καυτὸς κύσον, καί μοι φράσον, 755
πρὸς Διὸς, ὃς ἡμῖν ἐστιν ὁμομαστιγίας—
τίς οὐτος οὔνδον ἐστὶ θόρυβος χὴ βοὴ
χὼ λοιδορησμός; ΑΙΑ. Αἰσχύλου κεύριπιδου.

ΞΑ. ἀ.

ΑΙΑ. πρᾶγμα πρᾶγμα μέγα κεκίνηται μέγα
ἐν τοῖς νεκροῖσι καὶ στάσις πολλὴ πάνυ. 760

ΞΑ. ἐκ τοῦ;

ΑΙΑ. νόμος τις ἐνθάδ' ἐστὶ κείμενος
ἀπὸ τῶν τεχνῶν, ὃσαι μεγάλαι καὶ δεξιὰ,
τὸν ἀριστον ὅντα τῶν ἑαυτοῦ συντέχνων
σίτησιν αὐτὸν ἐν πρυτανείῳ λαμβάνειν,
θρόνον τε τοῦ Πλούτωνος ἔξῆς, ΞΑ. μανθάνω. 765

ΑΙΑ. ἔως ἀφίκοιτο τὴν τέχνην σοφώτερος
ἔτερός τις αὐτοῦ τότε δὲ παραχωρεῖν ἔδει.

ΞΑ. τί δῆτα τουτὶ τεθορύβηκεν Αἰσχύλον;

ΑΙΑ. ἐκεῖνος εἶχε τὸν τραγῳδικὸν θρόνον,
ώς ὡν κράτιστος τὴν τέχνην. ΞΑ. νυνὶ δὲ τίς; 770

ΑΙΑ. ὅτε δὲ κατῆλθ' Εύριπίδης, ἐπεδείκνυτο
τοῖς λωποδύταις καὶ τοῖσι βαλλαντιοτόμοις
καὶ τοῖσι πατραλοίαισι καὶ τοιχωρύχοις,

ὅπερ ἔστ' ἐν "Αἰδου πλῆθος, οἱ δ' ἀκροώμενοι
τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ στροφῶν
ὑπερεμάνησαν, κάνομισαν σοφάτατον·

775

κάπειτ' ἐπαρθεὶς ἀντελάβετο τοῦ θρόνου,

ἴν' Αἰσχύλος καθῆστο. ΞΑ. κούκ ἐβάλλετο;

ΑΙΑ. μὰ Δί', ἀλλ' ὁ δῆμος ἀνεβόα κρίσιν ποιεῖν
όπότερος εἴη τὴν τέχνην σοφάτερος.

780

ΞΑ. ὁ τῶν πανούργων; ΑΙΑ. νὴ Δί', οἱράνιόν γ' ὅσον.

ΞΑ. μετ' Αἰσχύλου δ' οὐκ ἦσαν ἔτεροι σύμμαχοι;

ΑΙΑ. ὀλίγον τὸ χρηστόν ἐστιν, ὥσπερ ἐνθάδε.

ΞΑ. τί δῆθ' ὁ Πλούτων δρᾶν παρασκευάζεται;

ΑΙΑ. ἀγῶνα ποιεῖν αὐτίκα μάλα καὶ κρίσιν
καλεγχον αὐτῶν τῆς τέχνης.

785

ΞΑ. κάπειτα πῶς

οὐ καὶ Σοφοκλέης ἀντελάβετο τοῦ θρόνου;

ΑΙΑ. μὰ Δί' οὐκ ἐκεῖνος, ἀλλ' ἔκυσε μὲν Αἰσχύλον
ὅτε δὴ κατῆλθε, κάνεβαλε τὴν δεξιὰν,

κάκεῖνος ὑπεχώρησεν αὐτῷ τοῦ θρόνου.

790

νυνὶ δ' ἔμελλεν, ὡς ἔφη Κλειδημίδης,

ἔφεδρος καθεδεῖσθαι· κάν μὲν Αἰσχύλος κρατῆ,

ἔξειν κατὰ χώραν εἰ δὲ μὴ, περὶ τῆς τέχνης

διαγωνιεῖσθ' ἔφασκε πρός γ' Εὐριπίδην.

ΞΑ. τὸ χρῆμ' ἄρ' ἔσται;

795

ΑΙΑ. νὴ Δί', ὀλίγον ὕστερον.

κάνταῦθα δὴ τὰ δεινὰ κινηθήσεται.

καὶ γὰρ ταλάντῳ μουσικὴ σταθμήσεται.

ΞΑ. τί δέ; μειαγωγήσουσι τὴν τραγῳδίαν;

ΑΙΑ. καὶ κανόνας ἔξοισουσι καὶ πήχεις ἐπᾶν,

καὶ πλαίσια ξύμπηκτα, ΞΑ. πλινθεύσουσι γάρ;

ΑΙΑ. καὶ διαμέτρους καὶ σφῆνας. ὁ γὰρ Εὐριπίδης
κατ' ἔπος βασανιεῖν φησι τὰς τραγῳδίας.

ΞΑ. ἡ που βαρέως οίμαι τὸν Αἰσχύλον φέρειν.

ΑΙΑ. ἔβλεψε γοῦν ταυρηδὸν ἐγκύψας κάτω.

ΞΑ. κρινεῖ δὲ δὴ τίς ταῦτα;

805

ΑΙΑ. τοῦτ' ἦν δίσκολον·

σοφῶν γὰρ ἀνδρῶν ἀπορίαν εὑρισκέτην.

οὐτε γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος,

ΞΑ. πολλοὺς ἵσως ἐνόμιζε τοὺς τοιχωρύχους.

ΑΙΑ. λῆρόν τε τἄλλ’ ἥγειτο τοῦ γνῶναι πέρι

φύσεις ποιητῶν· εἴτα τῷ σῷ δεσπότῃ

ἐπέτρεψαν, ὅτι τῆς τέχνης ἔμπειρος ἦν.

ἀλλ’ εἰσίωμεν ὡς ὅταν γ’ οἱ δεσπόται

ἐσπουδάκωσι, κλαύμαθ’ ἡμῖν γίγνεται.

810

ΧΟ. ἡ που δεινὸν ἐριβρεμέτας χόλον ἔνδοθεν ἔξει,

ἡνίκ’ ἀν ὀξυλάλον παρίδῃ θήγοντος ὄδόντα

815

ἀντιτέχνουν τότε δὴ μανίας ὑπὸ δεινῆς

ὅμματα στροβήσεται.

ἔσται δὲ ἰππολόφων τε λόγων κορυθαίολα νείκη,

σχινδαλάμων τε παφαξένια, σμιλεύματά τ’ ἔργων,

φωτὸς ἀμυνομένου φρενοτέκτονος ἀνδρὸς

820

ρήμαθ’ ἰπποβάμονα.

φρίξας δὲ αὐτοκόμου λοφιᾶς λασιαύχενα χαίταν,

δεινὸν ἐπισκύνιον ξυνάγων βρυχώμενος ἥσει

ρήματα γομφοπαγῆ, πινακηδὸν ἀποσπῶν

γηγενεῖ φυσήματι·

825

ἔνθεν δὴ στοματουργὸς ἐπῶν βασανίστρια λίσπη

γλῶσσ’ ἀνελισσομένη, φθονεροὺς κινοῦσα χαλινοὺς,

ρήματα δαιομένη καταλεπτολογήσει

πλευμόνων πολὺν πόνον.

ΕΤ. οὐκ ἀν μεθείμην τοῦ θρόνου, μὴ νουθέτει.

830

κρείττων γὰρ εἴναι φημι τούτου τὴν τέχνην.

ΔΙ. Αἰσχύλε, τί σιγᾶς; αἰσθάνει γὰρ τοῦ λόγου.

ΕΤ. ἀποσεμνυνεῖται πρῶτον, ὅπερ ἐκάστοτε
ἐν ταῖς τραγῳδίαισιν ἐτερατεύετο.

ΔΙ. ὡς δαιμόνι ἀνδρῶν, μὴ μεγάλα λίαν λέγε. 835

ΕΤ. ἐγὼδα τοῦτον καὶ διέσκεμμαι πάλαι,
ἀνθρωπον ἀγριοποιὸν, αὐθαδόστομον,
ἔχοντ' ἀχάλινον ἀκρατὲς ἀθύρωτον στόμα,
ἀπεριλάλητον, κομποφακελορρήμονα.

ΑΙΣ. ἄληθες, ὡς παῖ τῆς ἀρουραίας θεοῦ;
σὺ δὴ 'μὲ ταῦτ', ὡς στωμυλιοσυλλεκτάδη
καὶ πτωχοποιὲ καὶ ράκιοσυρραπτάδη;
ἄλλ' οὐ τι χαίρων αὐτὸν ἔρεῖς. 840

ΔΙ. παῦ, Αἰσχύλε,
καὶ μὴ πρὸς ὀργὴν σπλάγχνα θερμήνης κότῳ.

ΑΙΣ. οὐδῆτα, πρίν γ' ἀν τοῦτον ἀποφήνω σαφῶς
τὸν χωλοποιὸν, οἷος ὡν θρασύνεται. 845

ΔΙ. ἄρν' ἄρνα μέλαιναν παῖδες ἐξενέγκατε·
τυφὼς γάρ ἐκβαίνειν παρασκευάζεται.

ΑΙΣ. ὡς Κρητικὰς μὲν συλλέγων μονῳδίας,
γάμους δ' ἀνοσίους εἰσφέρων εἰς τὴν τέχνην, 850

ΔΙ. ἐπίσχεις οὗτος, ὡς πολυτίμητ' Αἰσχύλε.
ἀπὸ τῶν χαλαζῶν δ', ὡς πονήρ' Εύριπίδη,
ἄπαγε σεαυτὸν ἐκποδὼν, εἰ σωφρονεῖς,
ἴνα μὴ κεφαλαίω τὸν κρόταφόν σου ρήματι
θευὼν ὑπὸ ὀργῆς ἐκχέη τὸν Τήλεφον· 855
σὺ δὲ μὴ πρὸς ὀργὴν, Αἰσχύλ', ἄλλὰ πραόνως
ἔλεγχ', ἔλεγχου· λοιδορεῖσθαι δ' οὐ θέμις
ἄνδρας ποιητὰς ὕσπερ ἀρτοπώλιδας.

σὺ δ' εὐθὺς ὕσπερ πρῦνος ἐμπρησθεὶς βοᾶς.

ΕΤ. ἔτοιμός είμ' ἔγωγε, κούκ ἀναδύομαι,
δάκνειν δάκνεσθαι πρότερος, εἰ τούτῳ δοκεῖ,
τάπη, τὰ μέλη, τὰ νεῦρα τῆς τραγῳδίας, 860

καὶ νὴ Δία τὸν Πηλέα γε καὶ τὸν Αἴολον
καὶ τὸν Μελέαγρον, κάτι μάλα τὸν Τήλεφον.

ΔΙ. σὺ δὲ δὴ τὸ βουλεῦε ποιεῦν; λέγ', Αἰσχύλε. / 865

ΑΙΣ. ἐβούλομην μὲν σὺκ ἐρίζειν ἐνθάδε.

οὐκ ἔξισου γάρ ἐστιν ἄγων οὐδὲν. / ΔΙ. τί δαῖ;

ΑΙΣ. ὅτι ἡ ποιητις οὐχὶ συντέθηκε / ἐμοὶ,

τοῦτῷ δὲ συντέθηκεν, ώσθ' ἔξει λέγειν.

οὐμως δὲ ἐπειδὴ σοὶ δόκει, δρᾶν ταῦτα χρῆ.

ΔΙ. ἵθι νῦν λιβανῶτὸν δεῦρο τις καὶ πῦρ δωτῷ,

οπῶς ἀν εὔξωμαι πρὸ τῶν σοφίσματων

ἄγωνα κρῦμα τὸνδε μουσικάτατα

ὑμεῖς δε ταῖς Μούσαις τι μέλος ὑπάρχατε.

ΧΟ. ὡ Δίος ἐννέα πάρθενοι ἄγνατοι

875

Μούσαι, λεπτολόγους ξυνετάς φρένας αἴ καθόρατε

ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔριν ὀξυμερίμνους

ἔλθωσι στρεβλοῖσι παλαίσμασιν ἀντιλογοῦντες,

ἔλθετ' ἐποφύμεναι δύναμιν,

δεινότατοῖν στομάτοῖν πορίσασθαι

ρήματα καὶ παραπρίσματ' ἐπῶν.

νῦν γὰρ ἄγων σοφίας ὁ μέγας χωρεῖ πρὸς ἔργον ἥδη.

ΔΙ. εὔχεσθε δὴ καὶ σφώ τι, πρὶν τάπη λέγειν. / 885

ΑΙΣ. Δήμητερ ἡ θρέψασα τὴν ἐμὴν φρένα,

εἶναι με τῶν σῶν ἄξιον μυστηρίων.

ΔΙ. ἵθι νῦν ἐπίθεες δὴ καὶ σὺ λιβανῶτὸν.

ΕΤ. καλῶς.

ἐτέροι γάρ εἰσιν δῖσιν εὐχόματι θεοῖς.

ΔΙ. ἴδιοι τινες σοῦ, κόμμα καινόν; ΕΤ. καὶ μάλα. 890

ΔΙ. ἵθι νῦν προσεύχου τοῖσιν ἴδιώταις θεοῖς.

ΕΤ. αἰθήρ, ἐμὸν βόσκημα, καὶ γλώττης στρόφιγξ,

καὶ ξύνεσι, καὶ μυκτῆρες ὀσφραντίριοι,

όρθως μ' ἐλέγχειν ὡν ἀν ἅπτωμαι λόγων.

ΧΟ. καὶ μὴν ἡμεῖς ἐπιθυμοῦμεν

στρ. 895

παρὰ σοφοῖν ἀνδροῖν ἀκοῦσαι τίνα λόγων
ἔπιτε δαῖαν ὁδόν.

γλῶσσα μὲν γὰρ ἡγρίωται,
λῆμα δ' οὐκ ἄτολμον ἀμφοῖν,
οὐδ' ἀκίνητοι φρένες.

προσδοκᾶν οὖν εἰκός ἐστι
τὸν μὲν ἀστεῖόν τι λέξειν
καὶ κατερρινημένον,
τὸν δ' ἀνασπῶντ' αὐτοπρέμιοις
τοῖς λόγοισιν
ἐμπεσόντα συσκεδᾶν πολ-

λὰς ἀλινδήθρας ἐπῶν.

904

ΔΙ. ἄλλ' ᾧς τάχιστα χρὴ λέγειν· οὕτω δ' ὅπως ἐρεῦτον
ἀστεῖα καὶ μήτ' εἰκόνας μήθ' οἱ ἀν ἄλλος εἴποι.

ΕΤ. καὶ μὴν ἐμαυτὸν μέν γε, τὴν ποίησιν οἵος εἰμι,
ἐν τοῖσιν ὑστάτοις φράσω, τοῦτον δὲ πρώτ' ἐλέγξω,
ώς ἦν ἀλαζῶν καὶ φέναξ, οἵοις τε τοὺς θεατὰς 909
ἔξηπάτα, μώρους λαβὼν παρὰ Φρυνίχῳ τραφέντας.
πρώτιστα μὲν γὰρ ἔνα τιν' ἀν καθίσεν ἐγκαλύψας,
'Αχιλλέα τιν' ἡ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνὺς,
πρόσχημα τῆς τραγῳδίας, γρύζοντας οὐδὲ τουτί·

ΔΙ. μὰ τὸν Δλ' οὐ δῆθ'.

ΕΤ. οὐ δὲ χορός γ' ἥρειδεν ὄρμαθοὺς ἀν
μελῶν ἐφεξῆς τέτταρας ξυνεχῶς ἀν· οἱ δ' ἐσίγων.

ΔΙ. ἐγὼ δ' ἔχαιρον τῇ σιωπῇ, καί με τοῦτ' ἐτερπεν 916
οὐχ ἥττον ἡ νῦν οἱ λαλοῦντες.

ΕΤ. ηλίθιος γὰρ ἥσθα,
σάφ' ἴσθι.

ΔΙ. κάμαυτῷ δοκῶ. τί δὲ ταῦτ' ἔδρασ' ὁ δεῖνα;

ΕΤ. ὑπ' ἀλαζονείας, ἵν' ὁ θεατὴς προσδοκῶν καθοῖτο,

ὅπόθ' ἡ Νιόβη τι φθέγξεται· τὸ δράμα δ' ἀν διήει.

ΔΙ. ὡ παμπόνηρος, οὖν ἄρ' ἐφενακιζόμην ὑπ' αὐτοῦ. 921
τί σκορδινᾶ καὶ δυσφορεῖς;

ΕΤ. ὅτι αὐτὸν ἐξελέγχω.

κάπειτ' ἐπειδὴ ταῦτα ληρήσειε καὶ τὸ δράμα
ἥδη μεσοίη, ρήματ' ἀν βόεια δώδεκ' εἰπεν,
οὐφρῦς ἔχοντα καὶ λόφους, δείν' ἄττα μορμορωπὰ,
ἄγνωτα τοῦς θεωμένοις. ΑΙΣ. οἵμοι τάλας. 926

ΔΙ. σιώπα.

ΕΤ. σαφὲς δ' ἀν εἰπεν οὐδὲ ἔν. ΔΙ. μὴ πρὶν τοὺς ὁδόντας.

ΕΤ. ἀλλ' ἡ Σκαμάνδρους, ἡ τάφρους, ἡ π' ἀσπίδων
ἐπόντας

γυρυπαέτους χαλκηλάτους, καὶ ρήμαθ' ἵπποκρημνα,
ἄξυμβαλεῖν οὐ ράδι / ἥν.

930

ΔΙ. ηδὴ ποτ', ἐν μακρῷ χρόνῳ νυκτὸς διηγρυπνησά
τὸν ξουθὸν ἵππαλεκτρυονα / ζητῶν, πτερέστιν δρυῖς.

ΑΙΣ. σῆμενον ἐν ταῖς ναυσὶν, ὀμαθέσπατ', εἰεγέγραπτο.

ΔΙ. ἔγωδε τὸν Φιλοξένου γέωμην Ἐρυξεν εἰναι.

ΕΤ. εἰτ' ἐν τραγῳδίαις ἔχρην κάλεκτρυονα ποιῆσαι; 935

ΑΙΣ. σὺ δ', ωθεοῖσιν ἔχθρε, ποὺ ἄττ' ἐστὶν ἄπτ' ἐποίεις;

ΕΤ. οὐχ ἵππαλεκτρυονας μά / Δι τούδε τραγελάφους,
ἀπέρ συ,

ἀν τοῦτο παράπετασμασιν / τοῖς Μηδικοῖς γράφουσιν.
ἀλλ' ὡς παρέλαβον τὴν τέχνην / πάρα σοῦ τὸ πρῶτον
εὗθυς

οἶδονσαν υπό κομπασμάτων / καὶ ρήματων ἐπαχθῶν,
ἴσχνανα μεν πρωτιστον αὐτὴν καὶ τὸ βάρος
αφεύλον

931

ἐπυλλίοις καὶ πέριπάτοις / καὶ τευτλίοισι λεύκοις,
χύλον διδοὺς στωματων, ἀπό βιβλίων / ἀπηθῶν.

εἰτ' ἀνέτρεφον μονωδίαις, Κηφισοφῶντα μιγνύς·
εἰτ' οὐκ ἐλήρουν ὅ τι τύχοιμ', οὐδὲ ἐμπεσάντες 945
ἀλλ' οὐξιῶν πρώτιστα μέν μοι τὸ γένος εἰπ' ἀν εὐθὺς
τοῦ δράματος.

ΔΙ. κρεῖττον γὰρ ἦν σοι νὴ Δἰ' ἡ τὸ σαυτοῦ.

ΕΤ. ἔπειτ' ἀπὸ τῶν πρώτων ἐπῶν οὐδὲν παρῆκ' ἀν ἀργὸν,
ἀλλ' ἔλεγεν ἡ γυνή τέ μοι χῶ δοῦλος οὐδὲν ἥττον,
χῶ δεσπότης χὴ παρθένος χὴ γραῦς ἄν. 950

ΑΙΣ. εῖτα δῆτα

οὐκ ἀποθανεῖν σε ταῦτ' ἐχρῆν τολμῶντα;

ΕΤ. μὰ τον Ἀπόλλωνα
δημοκρατικὸν γὰρ αὐτὸν ἔδρων.

ΔΙ. τοῦτο μὲν ἔασον, ω τάν.
οὐ σοὶ γάρ ἐστι περίπατος κάλλιστα περί γε τούτου.

ΕΤ. ἔπειτα τουτουσὶ λαλεῖν ἐδίδαξα,

ΑΙΣ. φημὶ κάγω.

ώς πρὶν διδάξαι γένεσις μέσος διαρραγῆναι. 955

ΕΤ. λεπτῶν τε κανόνων ἐσβολὰς ἐπῶν τε γωνιασμοὺς,
νοεῖν, δρᾶν, ξυνιέναι, στρέφειν, ἐρᾶν, τεχνάζειν,
κάχ' ὑποτοπεῦσθαι, περινοεῖν ἅπαντα,

ΑΙΣ. φημὶ κάγω.

ΕΤ. οἰκεῖα πρᾶγματ', εἰσάγων, οἰς χρῶμεθ', οἰς ξύνεσμεν,
εξ ων γένεσις μόνην, ξύνειδοτες γάρ οὐτοις 960
ηλεγχον αν μον την τεχνην αλλ' οὐκ εκομπολάκουν
ἀπὸ τοῦ φρονεῖν αποσπάσας, οὐδὲ εξέπληγτον αὐτοὺς,
Κυκνοῦς ποιῶν καὶ Μέμνονας κωδωνοφάλαροπλούς.
γνώσει δὲ τοὺς τούτου τε κάμοι γένεσις μαθητάς.
τουτουμενὶ Φορμίσιος Μεγαίνετος θέρος Μάγνης, 965
σαλπιγγολογχυπηνάδαι, σαρκασμοπιτυοκάμπται,
ούμοι δὲ Κλειτοφῶν τε καὶ Θηραμένης οὐ κομψός.
ΔΙ. Θηραμένης; σοφός γένεσις μοι τὰ πάντα,

ὅς ἡν κακοῖς που περιπέση καὶ πλησίον παραστῇ,
πέπτωκεν ἔξω τῶν κακῶν, οὐ Χῖος, ἀλλὰ Κεῖος. 970

ΕΤ. τοιαῦτα μέντοιγῶ / φρούρεν
τοῦτοισιν εἰσηγησάμην,
λόγισμον ἐνθεὶς τῇ τέχνῃ
καὶ σκέψιν, ὡστ’ ἥδη νοεῖν
ἄπαντα καὶ διειδέναι, 975
τά τ’ ἄλλα καὶ τὰς οἰκίας
οἰκεῖν ἀμεινον ἡ πρὸ τοῦ,
κάνασκοπεῖν, πῶς τοῦτ’ ἔχει;
ποῦ μοι τοδί; τίς τοῦτ’ ἔλαβε;

ΔΙ. νὴ τοὺς θεοὺς, νῦν γοῦν Ἀθη-
ναίων ἄπας τις εἰσιὰν
κέκραγε πρὸς τοὺς οἰκέτας
ξητεῖ τε, ποῦ στιν ἡ χύτρα;
τίς τὴν κεφαλὴν ἀπεδήδοκεν
τῆς μαινίδος; τὸ τρύβλιον
τὸ περυσινὸν τέθνηκέ μοι
ποῦ τὸ σκόροδον τὸ χθιζινόν;
τίς τῆς ἐλάας παρέτραγεν;
τέως δ’ ἀβελτερώτατοι,
κεχηγότες Μαμάκυθοι, χατίκω
Μελητίδαι καθῆντο. 990

ΧΟ. τάδε μὲν λεύσσεις, φαιδιμόντος Ἀχιλλεῦ· ἀντ.
σὺ δὲ τί, φέρε, πρὸς ταῦτα λέξεις; μόνον ὅπως
μή σ’ ὁ θυμὸς ἀρπάσας
έκτὸς οἴσει τῶν ἐλαῶν· 995
δεινὰ γὰρ κατηγόρηκεν.
ἄλλ’ ὅπως, ὡς γεννάδα,
μή πρὸς ὄργην ἀντιλέξεις,
ἄλλὰ συστείλας, ἄκροιστι

χρώμενος τοῖς ἴστίοις,
εἴτα μᾶλλον μᾶλλον ἄξεις,
καὶ φυλάξεις,
ἥνικ' ἀν τὸ πνεῦμα λεῖν
καὶ καθεστηκὸς λάβης.

ἀλλ' ὡ πρῶτος τῶν Ἐλλήνων πυργώσας ῥήματα
σεμνὰ
καὶ κοσμήσας τραγικὸν λῆρον, θαρρῶν τὸν κρουνὸν
ἀφίει.

ΑΙΣ. θυμοῦμαι μὲν τῇ ξυντυχίᾳ, καί μου τὰ σπλάγχνα
ἀγανακτεῖ,
εἰ πρὸς τοῦτον δεῖ μ' ἀντιλέγειν· ἵνα μὴ φάσκῃ δ'
ἀπορεῖν με,
ἀπόκριναι μοι, τίνος οὖνεκα χρὴ θαυμάζειν ἄνδρα
ποιητήν;

ΕΤ. δεξιότητος καὶ νουθεσίας, ὅτι βελτίους τε ποιοῦμεν
τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν.

ΑΙΣ. τοῦτ' οὖν εἰ μὴ πεποίηκας,
ἀλλ' ἐκ χρηστῶν καὶ γενναίων μοχθηροτάτους
ἀπέδειξας,
τί παθεῖν φήσεις ἄξιος εἶναι;

ΔΙ. τεθνάναι· μὴ τοῦτον ἐρώτα.

ΑΙΣ. σκέψαι τοίνυν οἶους αὐτοὺς παρ' ἐμοῦ παρεδέξατο
πρῶτον,

εἰ γενναίους καὶ τετραπήχεις, καὶ μὴ διαδρασιπο-
λίτας,

μηδὲ ἀγοραίους μηδὲ κοβάλους, ὥσπερ νῦν, μηδὲ
πανούργους,

ἀλλὰ πνέοντας δόρυ καὶ λόγχας καὶ λευκολόφους
τρυφαλείας

καὶ πήληκας καὶ κυνημῖδας καὶ θυμοὺς ἐπταβοείους.

1000

1005

1010

1015

ΕΤ. καὶ δὴ χωρεῖ τουτὶ τὸ κακόν· κρανοποιῶν αὐτὸν μέπιτρίψει.

ΔΙ. καὶ τί σὺ δράσας οὕτως αὐτοὺς γενναιόους ἔξεδίδαξας;

Αἰσχύλε, λέξον, μηδὲ αὐθαδῶς σεμνυνόμενος χαλέπαινε.

1020

ΑΙΣ. δρῦμα ποιήσας Ἀρεως μεστόν. ΔΙ. ποῖον;

ΑΙΣ. τοὺς ἐπτὸν Θήβας·

οὐ θεασάμενος πᾶς ἀν τις ἀνὴρ ἡράσθη δάιος εἶναι.

ΔΙ. τουτὶ μέν σοι κακὸν εἴργασται Θηβαίους γὰρ πεποίηκας

ἀνδρειοτέρους εἰς τὸν πόλεμον· καὶ τούτου γ' οὐκενα τύπτου.

ΑΙΣ. ἀλλ' ὑμῖν αὐτὸν ἐξῆν ἀσκεῖν, ἀλλ' οὐκ ἐπὶ τοῦτον ἐτράπεσθε.

1025

εἴτα διδάξας Πέρσας μετὰ τοῦτον ἐπιθυμεῖν ἔξεδίδαξα

νικᾶν ἀεὶ τοὺς ἀντιπάλους, κοσμήσας ἔργον ἄριστον.

ΔΙ. ἐχάρην γοῦν, ἡνὶκὲ ἀπηγγέλθη περὶ Δαρείου τεθνεῶτος,

οὐ χορὸς δὲ εὐθὺς τῷ χεῖρὶ ὡδὶ συγκρούσας εἶπεν Ἰανοῖ.

ΑΙΣ. ταῦτα γὰρ ἄνδρας χρὴ ποιητὰς ἀσκεῖν. σκέψαι γὰρ ἀπὸ ἀρχῆς,

1030

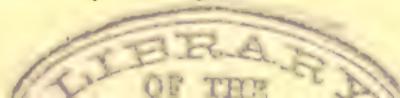
ώς ὀφέλιμοι τῶν ποιητῶν οἱ γενναιοὶ γεγένηνται.

Ορφεὺς μὲν γὰρ τελετάς θ' ἡμῖν κατέδειξε φόνων τὸ ἀπέχεσθαι,

Μουσαῖος δὲ ἐξακέσεις τε νόσων καὶ χρησμοὺς,

Ἡσίοδος δὲ

γῆς ἐργασίας, καρπῶν ὥρας, ἀρότους· οὐ δὲ θεῖος Ομηρος



ἀπὸ τοῦ τιμῆν καὶ κλέος ἔσχεν πλὴν τοῦδ' ὅτι
χρήστ' ἐδίδαξε, 1035
τάξεις, ἀρετὰς, ὀπλίσεις ἀνδρῶν;

ΔΙ. καὶ μὴν οὐ Παντακλέα γε
ἐδίδαξεν ὅμως τὸν σκαιότατον πρώην γοῦν, ἡνίκ
ἐπεμπεν,
τὸ κράνος πρῶτον περιδησάμενος τὸν λόφον ἥμελλ
ἐπιδήσειν.

ΑΙΣ. ἀλλ' ἄλλους τοι πολλοὺς ἀγαθοὺς, ὡν ἦν καὶ
Λάμαχος ἥρως·

ὅθεν ἡμὴ φρήν ἀπομαξαμένη πολλὰς ἀρετὰς ἐποίησεν, 1040

Πατρόκλων, Τεύκρων θυμολεόντων, ἵν' ἐπαίροιμ
ἄνδρα πολίτην
ἀντεκτείνειν αὐτὸν τούτοις, ὅπέταν σάλπιγγος
ἀκούση.

ἀλλ' οὐ μὰ Δι' οὐ Φαιδρας ἐποίουν πόρνας οὐδὲ
Σθενεβοίας,

οὐδὲ οἰδὲ οὐδεὶς ἥντιν' ἐρῶσαν πώποτ' ἐποίησα γυναικα.

ΕΤ. μὰ Δι', οὐδὲ γὰρ ἦν τῆς Ἀφροδίτης οὐδέν σοι. 1045
ΑΙΣ. μηδέ γ' ἐπείη.

ἀλλ' ἐπί τοι σὸι καὶ τοῖς σοῖσιν πολλὴ πολλοῦ
πικαθῆτο,

ώστε γε καύτόν σε κατ' οὖν ἔβαλεν.

ΔΙ. νὴ τὸν Δία τοῦτό γέ τοι δή.
ἄ γὰρ ἐς τὰς ἀλλοτρίας ἐποίεις, αὐτὸς τούτοισιν
ἐπλήγης.

ΕΤ. καὶ τί βλάπτουσ', ὡσχέτλι' ἀνδρῶν, τὴν πόλιν ἀμαὶ¹
Σθενέβοιαι;

ΑΙΣ. ὅτι γενναίας καὶ γενναίων ἀνδρῶν ἀλόχους ἀνέ-
πεισας 1050

κώνεια πιεῖν, αἰσχυνθείσας διὰ τοὺς σοὺς Βελλεροφόντας.

* ΕΤ. πότερον δ' οὐκ ὅντα λόγον τοῦτον περὶ τῆς Φαιδρας ξυνέθηκα;

ΑΙΣ. μὰ Δί', ἀλλ' ὅντ' ἀλλ' ἀποκρύπτειν χρὴ τὸ πονηρὸν τόν γε ποιητὴν,

καὶ μὴ παράγειν μηδὲ διδάσκειν. τοῖς μὲν γὰρ παιδαρίοισιν

ἔστι διδάσκαλος ὅστις φράζει, τοῖς ἡβῶσιν δὲ ποιηταί.

πάνυ δὴ δεῖ χρηστὰ λέγειν ἡμᾶς.

1055

ΕΤ. οὐν σὺ λέγης Λυκαβηττοὺς καὶ Παρνασῶν ἡμῖν μεγέθη, τοῦτ' ἔστι τὸ χρηστὰ διδάσκειν,

ὅν χρὴ φράζειν ἀνθρωπείως;

ΑΙΣ. ἀλλ', ὡς κακόδαιμον, ἀνάγκη μεγάλων γνωμῶν καὶ διανοιῶν ἵσα καὶ τὰ ῥήματα τίκτειν.

καλλώς εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι μείζοσι χρῆσθαι.

1060

καὶ γὰρ τοῖς ἴματίοις ἡμῶν χρῶνται πολὺ σεμνοτέροισιν.

ἀμοῦ χρηστῶς καταδείξαντος διελυμήνω σύ.

ΕΤ. τί δράσας;

ΑΙΣ. πρῶτον μὲν τοὺς βασιλεύοις τας ῥάκι ἀμπισχὼν, ἵν' ἐλεινοὶ

τοῖς ἀνθρώποις φαίνοιντ' εἶναι.

ΕΤ. τοῦτ' οὖν ἔβλαψα τί δράσας;

ΑΙΣ. οὔκουν ἐθέλει γε τριηραρχεῖν πλουτῶν οὐδεὶς διὰ ταῦτα,

1065

ἀλλὰ ῥακίοις περιειλλόμενος κλάει καὶ φησὶ πέ-
νεσθαι.

ΔΙ. νὴ τὴν Δήμητρα, χιτῶνά γ' ἔχων οὐλων ἐρίων
ὑπένερθεν.

κἄν ταῦτα λέγων ἔξαπατήσῃ, παρὰ τοὺς ἵχθυς
ἀνέκυψεν.

ΑΙΣ. εἰτ' αὖ λαλιὰν ἐπιτηδεῦσαι καὶ στωμυλίαν ἔδι-
δαξας,

ἢ ἔξεκένωσεν τάς τε παλαίστρας καὶ τοὺς παράλους
ἀνέπεισεν

ἀνταγορεύειν τοῖς ἄρχουσιν. καίτοι τότε γ', ἡνίκ'
ἔγὼ 'ζων,

οὐκ ἡπίσταντ' ἀλλ' ἡ μᾶξαν καλέσαι καὶ ῥυππαπαῖ
εἰπεῖν.

ΔΙ. νῦν δ' ἀντιλέγειν κούκέτ' ἐλαύνειν,
καὶ πλεῦν δευρὶ καῦθις ἐκεῖσε.

ΑΙΣ. ποίων δὲ κακῶν οὐκ αἴτιός ἐστ';
οὐ προαγωγοὺς κατέδειξ' οὗτος,

καὶ τικτούσας ἐν τοῖς ἱεροῖς,

καὶ φασκούσας οὐ ζῆν τὸ ζῆν;

καὶ τ' ἐκ τούτων ἡ πόλις ἡμῶν
ὑπόγραμματέων ἀνεμεστώθη

καὶ βωμολόχων δημοπιθήκων
ἔξαπατώντων τὸν δῆμον ἀεί·

λαμπάδα δ' οὐδεὶς οἶός τε φέρειν
ὑπ' ἀγυμνασίας ἔτι νυνί.

ΔΙ. μὰ Δί' οὐ δῆθ', ὥστ' ἐπαφανάνθην
Παναθηναίοισι γελῶν, ὅτε δὴ
βραδὺς ἄνθρωπός τις ἔθει κύψας
λευκὸς, πίων, ὑπολειπόμενος,
καὶ δεινὰ ποιῶν· καὶ θ' οἱ Κεραμῆς

ἐν ταῖσι πύλαις παίονσ' αὐτοῦ
γαστέρα, πλευρὰς, λαγόνας, πυγήν·
ό δὲ τυπτόμενος ταῖσι πλατείαις
φυσῶν τὴν λαμπάδ' ἔφευγε.

1095

ΧΟ. μέγα τὸ πρᾶγμα, πολὺ τὸ νεῦκος, ἀδρὸς ὁ πόλεμος
ἔρχεται. στρ.

χαλεπὸν οὖν ἔργον διαιρεῖν, 1100

ὅταν ὁ μὲν τείνη βιαίως,

ὅ δ' ἐπαναστρέφειν δύνηται κάπερείδεσθαι τορῶς.

ἄλλὰ μὴ 'ν ταύτῳ καθῆσθον·

εἰσβολὰ γάρ εἰσι πολλαὶ χάτεραι σοφισμάτων.

ὅ τι περ οὖν ἔχετον ἐρίζειν, 1105

λέγετον, ἔπιτον, ἀναδέρεσθον,

τά τε παλαιὰ καὶ τὰ καινὰ,

κάποκινδυνεύετον λεπτόν τι καὶ σοφὸν λέγειν.

εὶ δὲ τοῦτο καταφοβεῦσθον, μὴ τις ἀμαθία προσῆ ἀντ.

τοῖς θεωμένοισιν, ως τὰ 1110

λεπτὰ μὴ γνῶναι λεγόντοιν,

μηδὲν ὄρρωδεῖτε τοῦθ'· ως οὐκ ἔθ' οὔτω ταῦτ' ἔχει.

ἐστρατευμένοι γάρ εἰσι,

βιβλίον τ' ἔχων ἔκαστος μανθάνει τὰ δεξιά·

αἱ φύσεις τ' ἄλλως κράτισται, 1115

νῦν δὲ καὶ παρηκόνηται.

μηδὲν οὖν δείσητον, ἄλλὰ

πάντ' ἐπέξιτον, θεατῶν γ' οὖνεχ', ως ὅντων σοφῶν.

ΕΤ. καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου τρέψομαι,

ὅπως τὸ πρῶτον τῆς τραγῳδίας μέρος

1120

πρώτιστον αὐτοῦ βασανιώ τοῦ δεξιοῦ.

ἀσαφῆς γὰρ ἵν ἐν τῇ φράσει τῶν πραγμάτων.

ΔΙ. καὶ ποῖον αὐτοῦ βασανιεῖς;

ΕΤ. πολλοὺς πάνυ.

πρῶτον δέ μοι τὸν ἔξ 'Ορεστείας λέγε.

ΔΙ. ἄγε δὴ σιώπα πᾶς ἀνήρ. λέγ', Αἰσχύλε.

ΑΙΣ. 'Ερμῆ χθόνιε, πατρῷ ἐποπτεύων κράτη,
σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ.
ἢκω γάρ ἐσ γῆν τήνδε καὶ κατέρχομαι.

ΔΙ. τούτων | ἔχεις | ψέγειν τι; ΕΤ. πλεῖν | ἡ δῶδεκα.

ΔΙ. ἀλλ' οὐδὲ πάντα ταῦτα γ' ἔστ' ἀλλ' ἡ τρία. 1130

ΕΤ. ἔχει δ' ἔκαστον εἴκοσίν γ' ἀμαρτίας.

ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπᾶν· εἰ δὲ μὴ,
πρὸς τρισὶν ἴαμβείοισι προσοφείλων φανεῖ.

ΑΙΣ. ἐγὼ σιωπῶ τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.

ΑΙΣ. ὁρᾶς ὅτι ληρεῖς; ΔΙ. ἀλλ' ὀλίγον γέ μοι μέλει. 1135

ΕΤ. εὐθὺς γάρ ἡμάρτηκεν οὐράνιον γ' ὅσον.

ΑΙΣ. πῶς φῆς μ' ἀμαρτεῖν; ΕΤ. αὐθις ἔξ ἀρχῆς λέγε.

ΑΙΣ. 'Ερμῆ χθόνιε, πατρῷ ἐποπτεύων κράτη.

ΕΤ. οὐκονν 'Ορέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει
τῷ τοῦ πατρὸς τεθνεῶτος; 1140

ΑΙΣ. οὐκ ἄλλως λέγω.

ΕΤ. πότερ' οὖν τὸν 'Ερμῆν, ὡς ὁ πατὴρ ἀπώλετο
αὐτοῦ βιαίως ἐκ γυναικείας χερὸς
δόλοις λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη;

ΔΙ. οὐ δῆτ' ἐκεῖνον, ἀλλὰ τὸν 'Ερμούνιον
'Ερμῆν χθόνιον προσεῖπε, καδήλου λέγων
ὅτι τὸν πατρῷον τοῦτο κέκτηται γέρας. 1145

ΕΤ. ἔτι μεῖζον ἔξημαρτες ἡ 'γὼ 'βυσλόμην·
εἰ γάρ πατρῷον τὸ χθόνιον ἔχει γέρας,

ΔΙ. οὕτω γ' ἀν εἴη πρὸς πατρὸς τυμβωρύχος.

ΑΙΣ. Διόνυσε, πίνεις οἶνον οὐκ ἀνθοσμίαν.

ΔΙ. λέγ' ἔτερον αὐτῷ· σὺ δ' ἐπιτήρει τὸ βλάβος.

ΑΙΣ. σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ.
ἢκω γάρ ἐσ γῆν τήνδε καὶ κατέρχομαι.

ΕΤ. δὶς ταῦτὸν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.

ΔΙ. πῶς δὶς;

1155

ΕΤ. σκόπει τὸ ρῆμα· ἐγὼ δέ σοι φράσω.

ἢκω γὰρ ἐσ γῆν, φησὶ, καὶ κατέρχομαι·

ἢκω δὲ ταῦτόν ἐστι τῷ κατέρχομαι.

ΔΙ. νὴ τὸν Δῖ, ὥσπερ γ' εἴ τις εἴποι γείτονι,
χρῆστον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.

ΑΙΣ. οὐ δῆτα τοῦτό γ', ὡς κατεστωμαλμένε

1160

ἄνθρωπε, ταῦτ' ἔστι, ἀλλ' ἀριστ' ἐπῶν ἔχον.

ΔΙ. πῶς δὴ; δίδαξον γάρ με καθ' ὃ τι δὴ λέγεις.

ΑΙΣ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτῳ μετῆ πάτρας·
χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·

φεύγων δ' ἀνὴρ ἢκει τε καὶ κατέρχεται.

1165

ΔΙ. εὐ νῆ τὸν Ἀπόλλωνα πτέ σὺ λέγεις, Εὐριπίδη;

ΕΤ. οὐ φῆμι τὸν Ὁρέστην κατελθεῖν δύκαδε·

λάθρα γάρ ἡλθεν, οὐ πιθῶν τοὺς κυρίους.

ΔΙ. εὐ νῆ τὸν Ερμῆν· δο τι λέγεις δ' οὐ μαγθάνω.

ΕΤ. πέραντε τοῦντον ἔτερον.

1170

ΔΙ. ιθι πέραντε σὺ,
Αἰσχύλ', ἀμύσας σὺ δ' εἰς τὸ κακόν ἀποβλεπε.

ΑΙΣ. τῦμβον δ' ἐπ' ὅχθῳ τῷδε κηρύσσω πάτρῃ
κλῖειν ἀκοῦσαι.

ΕΤ. τοῦθ' ἔτερον αὐτὸς δὶς λέγει,
κλύειν ἀκοῦσαι, ταῦτον δὲ σάφεστάτα.

ΔΙ. τεθυηκόσιν γάρ ἐλέγειν, ως μοχθηρέ σὺ,
οἵσι οὐδὲ τρίς λέγοντες ἔξικνούμεθα.

1175

ΑΙΣ. σὺ δέ πῶς ἐποίεις τοὺς προλόγους;

ΕΤ. ἐγὼ φράσω.
καν ποῦ δὶς εἴπω ταῦτον, ἡ στοιβῆν ιδης

ἐνούσαν ἔξω τοῦ λόγου, καταπτύσσον.

ΔΙ. ιθι δὴ λέγει· οὐ γάρ μούστιν ἀλλ' ἀκουστέ

1180

τῶν σῶν | προδόγων | τῆς ὅρθοτῆτος τῶν | ἐπῶν.

ΕΤ. ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνὴρ,

ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει,
οὐτινά γε, πρὶν φῦναι μὲν, ἀπόλλων ἔφη
ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι,
πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνήρ;

ΕΤ. εἰτ' ἐγένετ' αὐθις ἀθλιώτατος βροτῶν.

ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', οὐ μὲν οὖν ἐπαύσατο.

πῶς γάρ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον
χειμῶνος οὗτος ἐξέθεσαν ἐν ὁστράκῳ,
ἴνα μὴ κτραφεὶς γένοιτο τοῦ πατρὸς φονείς.
εἰλθ' ὡς Πόλυβον ἥρρησεν οἰδῶν τὰ πόδες
ἔπειτα γραῦν ἔγημεν αὐτὸς ὡν νέος,
καὶ πρός γε τούτοις τὴν ἑαυτοῦ μητέρα.
εἰτ' ἐξετύφλωσεν αὐτίν.

ΔΙ. εὐδαίμων ἄρ' ἦν,
εἰ καστρατήγησέν γε μετ' Ἐρασινίδου.

ΕΤ. ληρεῖς. ἐγὼ δὲ τοὺς προλέγοντας καλῶς ποιῶ.

ΑΙΣ. καὶ μὴν μὰ τὸν Δί' οὐ κατ' ἔπος γέ σου κνίσω
τὸ ρῆμ' ἔκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς
ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ.

ΕΤ. ἀπὸ ληκυθίου σὺ τοὺς ἐμούς;

ΑΙΣ. ἐνὸς μόνου.
ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἄπαν,
καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,
ἐν τοῖς ἴαμβείοισι. δείξω δ' αὐτίκα.

ΕΤ. ἰδού, σὺ δείξεις;

ΑΙΣ. φημί. ΔΙ. καὶ δὴ χρὴ λέγειν.

ΕΤ. Αἴγυπτος, ὡς ὁ πλεῖστος ἔσπαρται λόγος,

ἔνν παισὶ πεντήκοντα ναυτίλῳ πλάτῃ

Ἄργος κατασχὼν ΑΙΣ. ληκύθιον ἀπώλεσεν.

1185

1190

1195

1200

1205

ΔΙ. τουτὶ τέ ἦν τὸ ληκύθιον; οὐ κλαύσεται;
λέγ' ἔτερον αὐτῷ πρόλογον, ἵνα καὶ γνῶ πάλιν. 1210

ΕΤ. Διένυσος, ὃς θύρσοισι καὶ νεβρῶν δοραῖς
καθαπτὸς ἐν πεύκαισι Παρνασὸν κάτα
πηδᾷ χορεύων, ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. οἵμοι πεπλήγμεθ' αὐθις ὑπὸ τῆς ληκύθου.

ΕΤ. ἀλλ' οὐδὲν ἔσται πρᾶγμα πρὸς γὰρ τουτονὶ 1215
τὸν πρόλογον οὐχ ἔξει προσάψαι λήκυθον.
οὐκ ἔστιν ἔστις πάντ' ἀνὴρ εὐδαιμονεῖ·
ἢ γὰρ πέφυκὼς ἐσθλὸς οὐκ ἔχει βίον,
ἢ δυσγενῆς ὡν ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. Εύριπιδη, ΕΤ. τέ ἔστιν; 1220

ΔΙ. οὐδὲν μοι δοκεῖ·
τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολύ.

ΕΤ. οὐδὲ ἀν μὰ τὴν Δήμητρα φροντίσαιμί γε
ννὺν γὰρ αὐτοῦ τοῦτό γ' ἐκκεκόψεται.

ΔΙ. ἴθι δὴ λέγ' ἔτερον κάπέχου τῆς ληκύθου.

ΕΤ. Σιδώνιόν ποτ' ἀστυ. Κάδμος ἐκλιπὼν 1225
'Αγήνορος παῖς ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὡ δαιμόνι ἀνδρῶν, ἀποπρίω τὴν λήκυθον,
ἵνα μὴ διακναίσῃ τοὺς προλόγους ἡμῶν.

ΕΤ. τὸ τέ;
ἔγὼ πρίωμαι τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.

ΕΤ. οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔξω λέγειν 1230
ἴν' οὐτος οὐχ ἔξει προσάψαι λήκυθον.
Πέλοψ δὲ Ταντάλειος εἰς Πίσαν μολὼν
θοαῖσιν ἵπποις ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὄρᾶς, προσῆψεν αὐθις αὐ τὴν λήκυθον.
ἀλλ', ὡγάθ', ἔτι καὶ νῦν ἀπόδου πάσῃ τέχνῃ· 1235
λήψει γὰρ ἐβολοῦ πάνυ καλήν τε κάγαθήν.

ΕΤ. μὰ τὸν Διὸν οὕπω γ' ἔτι γὰρ εἰσὶ μοι συχνοί.

Οἶνεύς ποτ' ἐκ γῆς ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΕΤ. ἔασον εἰπεῖν πρῶθ' ὅλον με τὸν στίχον.

Οἶνεύς ποτ' ἐκ γῆς πολύμετρον λαβὼν στάχυν, 1240

θύων ἀπαρχὰς ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. μεταξὺ θύων; καὶ τίς αὐθ' ὑφείλετο;

ΕΤ. ἔασον, ὡς τάν· πρὸς τοδὶ γὰρ εἰπάτω.

Ζεὺς, ὡς λέλεκται τῆς ἀληθείας ὑπο,

ΔΙ. ἀπολεῖ σ' ἐρεῖ γὰρ, ληκύθιον ἀπώλεσεν. 1245

τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τοῖς προλόγοισι σου

ῶσπερ τὰ σῦκον' ἐπὶ τοῖσιν ὀδφθαλμοῖς ἔφυ.

ἀλλ' ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τραπεῖται.

ΕΤ. καὶ μὴν ἔχω γ' ὡς αὐτὸν ἀποδείξω κακὸν
μελοποιὸν ὄντα καὶ ποιοῦντα ταῦτ' ἀεί. 1250

ΧΟ. τί ποτε πρᾶγμα γενήσεται;

φροντίζειν γὰρ ἔγωγ' ἔχω,

τίν' ἄρα μέμψιν ἐποίσει

ἀνδρὶ τῷ πολὺ πλεῖστα δὴ

καὶ κάλλιστα μέλη ποιή-

σαντι τῶν ἔτι νυνί. 1255

θαυμάζω γὰρ ἔγωγ' ἐπη

μέμψεται ποτε τοῦτον

τὸν βακχεῖον ἄνακτα,

καὶ δέδοιχ' ὑπὲρ αὐτοῦ. 1260

ΕΤ. πάνυ γε μέλη θαυμαστά· δείξει δὴ τάχα.

εἰς ἐν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμῶ.

ΔΙ. καὶ μὴν λογιοῦμαι ταῦτα τῶν ψήφων λαβών.

ΕΤ. Φθιῶτ' Ἀχιλλεῦ, τί ποτ' ἀνδροδάικτον ἀκούων
ἰήκοπον οὐ πελάθεις ἐπ' ἀρωγάν; 1265

Ἐρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ λίμναν.
ἰήκοπον οὐ πελάθεις ἐπ' ἀρωγάν.

ΔΙ. δύο σοὶ κόπω, Αἰσχύλε, τούτω.

ΕΤ. κύδιστ' Ἀχαιῶν Ἀτρέως πολυκοίρανε μάνθανέ μου
πᾶι. 1270

ἰήκοπον οὐ πελάθεις ἐπ' ἀρωγάν.

ΔΙ. τρίτος, Αἰσχύλε, σοὶ κόπος οὗτος.

ΕΤ. εὐφαμεῖτε· μελισσονόμοι δόμον Ἀρτέμιδος πέλας
οἴγειν.

ἰήκοπον οὐ πελάθεις ἐπ' ἀρωγάν. 1275

κύριός εἰμι θροεῦν ὄδιον κράτος αἴσιον ἀνδρῶν.

ἰήκοπον οὐ πελάθεις ἐπ' ἀρωγάν.

ΔΙ. ὁ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν κόπων ὅσον.

ἐγὼ μὲν οὖν εἰς τὸ βαλανεῖον βούλομαι·

ὑπὸ τῶν κόπων γὰρ τῷ νεφρῷ βουβωνιῷ. 1280

ΕΤ. μὴ, πρίν γ' ἀν ἀκούσης χάτέραν στάσιν μελῶν
ἐκ τῶν κιθαρωδικῶν νόμων εἰργασμένην.

ΔΙ. ἴθι δὴ πέραινε, καὶ κόπον μὴ προστίθει.

ΕΤ. ὅπως Ἀχαιῶν δίθρονον κράτος, Ἐλλάδος ἥβας,
τοφλαττόθρατ τοφλαττόθρατ, 1285

Σφίγγα δυσαμεριῶν πρύτανιν κύνα πέμπει,

τοφλαττόθρατ τοφλαττόθρατ,

σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὅρνις,

τοφλαττόθρατ τοφλαττόθρατ,

κυρεῖν παρασχῶν ἵταμαῖς κυσὶν ἀεροφοίτοις,

τοφλαττόθρατ τοφλαττόθρατ,

τὸ συγκλινὲς ἐπ' Αἴαντι,

τοφλαττόθρατ τοφλαττόθρατ. 1295

ΔΙ. τί τὸ φλαττόθρατ τοῦτ' ἔστιν; ἐκ Μαραθῶνος, ἥ
πόθεν συνέλεξας ἰμονιοστρόφου μέλη;

ΑΙΣ. ἀλλ' οὖν ἐγὼ μὲν ἐσ τὸ καλὸν ἐκ τοῦ καλοῦ
ἥνεγκον αὐθ', ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ
λειμῶνα Μουσῶν ἱερὸν ὀφθείην δρέπων·
οὗτος δὲ ἀπὸ πάντων μὲν φέρει πορνιδίων, 1300

σκολίων Μελήτου, Καρικῶν αὐλημάτων,
θρήνων, χορείων. τάχα δὲ δηλωθήσεται.
ἐνεγκάτω τις τὸ λύριον. καίτοι τι δεῖ 1304
λύρας ἐπὶ τοῦτον; ποῦ στιν ἡ τοῖς ὀστράκοις
αὔτη κροτοῦσα; δεῦρο Μοῦσ' Εὐριπίδου,
πρὸς ἥνπερ ἐπιτήδεια τάδ' ἔστ' ἄδειν μέλη.

ΔΙ. αὕτη ποθ' ἡ Μοῦσ' οὐκ ἐλεσβίαζεν, οὐ.

ΑΙΣ. ἀλκυόνες, αὶ παρ' ἀενάοις θαλάσσης

κύμασι στωμύλλετε,

1310

τέγγουσαι νοτίαις πτερῶν

ράνισι χρόα δροσιζόμεναι.

αἴ θ' ὑπωρόφιοι κατὰ γωνίας

εἰειειειειλίσσετε δακτύλοις φάλαγγες

ἰστότονα πηνίσματα

1315

κερκίδος ἀοιδοῦ μελέτας,

ἴν' ὁ φίλαυλος ἐπαλλε δελ-

φίς πρώραις κνανεμβόλοις

μαντεῖα καὶ σταδίους,

οἰνάνθας, γάνος ἀμπέλου,

1320

βότρυος ἔλικα παυσίπονον.

περίβαλλ', ὡ τέκνου, ὠλένας.

ὅρᾶς τὸν πόδα τοῦτον; ΔΙ. ὅρῶ.

ΑΙΣ. τί δαί; τοῦτον ὅρᾶς; ΔΙ. ὅρῶ.

ΑΙΣ. τοιαυτὶ μέντοι σὺ ποιῶν

1325

τολμᾶς τάμα μέλη ψέγειν,

ἀνὰ τὸ δωδεκαμήχανον

Κυρήνης μελοποιῶν;

τὰ μὲν μέλη σου ταῦτα βούλομαι δ' ἔτι

τὸν τῶν μουῳδιῶν διεξελθεῖν τρόπον.

1330

ὡ Νυκτὸς κελαινοφαής

ὅρφνα, τίνα μοι

δύστανον ὄνειρον
πέμπεις ἐξ ἀφανοῦς,
Ἄΐδα πρόπολον,
ψυχὰν ἄψυχον ἔχοντα,
μελαίνας Νυκτὸς παῖδα,
φρικώδη δεινὰν ὄψιν,
μελανονεκυείμονα,
φόνια φόνια δερκόμενον,
μεγάλους ὄνυχας ἔχοντα.
ἀλλά μοι ἀμφίπολοι λύχνον ἄψατε
κάλπισέ τ' ἐκ ποταμῶν δρόσον ἄρατε, θέρμετε δ'
ύδωρ,

ώς ἀν θεῖον ὄνειρον ἀποκλυσω.

ἰὼ πόντιε δαῖμον,
τοῦτ' ἐκεῦν· ίὼ ξύνοικοι,
τάδε τέρατα θεάσασθε.
τὸν ἀλεκτρυόνα μου συναρπάσασα
φρούδη Γλύκη.

Νύμφαι ὄρεσσίγονοι,
ὦ Μανία, ξύλλαβε.

ἐγὼ δ' ἀ τάλαινα προσέχουσ' ἔτυχον
ἐμαυτῆς ἔργοισι,
λίνου μεστὸν ἄτρακτον
εἰειειειειλίσσουσα χεροῖν,
κλωστῆρα ποιοῦσ', ὅπως
κνεφαῖος εἰς ἀγορὰν
φέρουσ' ἀποδοίμαν·

ὅ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα
κουφοτάταις πτερίγων ἀκμαῖς·
ἐμοὶ δ' ἄχε ἄχεα κατέλιπε,
δάκρυα δάκρυά τ' ἀπ' ὄμμάτων

1335

1340

1345

1350

ἔβαλον ἔβαλον ἀ τλάμων.

1355

ἀλλ' ὡ Κρῆτες, Ἰδας τέκνα,
τὰ τόξα λαβόντες ἐπαμύνατε,
τὰ κωλά τ' ἀμπάλλετε, κυ-
κλούμενοι τὴν οἰκλαν.

ἄμα δὲ Δίκτυννα παῖς

Ἄρτεμις καλὰ

τὰς κυνίσκας ἔχουσ' ἐλθέτω
διὰ δόμων πανταχῆ.

1360

σὺ δ', ὡ Διὸς, διπύρους ἀνέχουσα
λαμπάδας ὁξυτάταιν χει-
ροῦν, Ἐκάτα, παράφηνον
ἐς Γλύκης, ὅπως ἀν
εἰσελθοῦσα φωράσω.

ΔΙ. παύσασθον ἥδη τῶν μελῶν.

ΑΙΣ. κάμοιγ' ἄλις.

ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν βούλομαι,
ὅπερ ἔξελέγξει τὴν ποίησιν νῷν μόνον·
τὸ γὰρ βάρος νῷν βασανιεῖ τῶν ρήμάτων.

1365

ΔΙ. ἵτε δεῦρο νῦν, εἴπερ γε δεῖ καὶ τοῦτο με
ἀνδρῶν ποιητῶν τυροπωλῆσαι τέχνην.

ΧΟ. ἐπίπονοι γ' οἱ δεξιοί.

1370

τόδε γὰρ ἔτερον αὖ τέρας
νεοχμὸν, ἀτοπίας πλέων,
ὅ τις ἀν ἐπενόησεν ἄλλος;
μὰ τὸν, ἐγὼ μὲν οὐδ' ἀν εἴ τις
ἔλεγέ μοι τῶν ἐπιτυχόντων,
ἐπιθόμην, ἀλλ' φόμην ἀν
αὐτὸν αὐτὰ ληρεῖν.

1375

ΔΙ. ἵθι νῦν παρίστασθον παρὰ τῷ πλάστιγγ',

ΑΙΣ. καὶ ΕΤ. ἴδοιν.

ΔΙ. καὶ λαβομένω τὸ ρῆμ’ ἐκάτερος εἴπατον,
καὶ μὴ μεθῆσθον, πρὶν ἀν ἐγὼ σφᾶν κοκκύσω. 1380

ΑΙΣ. καὶ ΕΤ. ἔχόμεθα.

ΔΙ. τοῦπος νῦν λέγετον εἰς τὸν σταθμόν.

ΕΤ. εἴθ’ ὥφελ’ "Αργους μὴ διαπτάσθαι σκάφος.

ΑΙΣ. Σπερχειὲ ποταμὲ βουνόμοι τ’ ἐπιστροφαῖ.

ΔΙ. κόκκυ, μέθεσθε· καὶ πολύ γε κατωτέρω
χωρεῖ τὸ τοῦδε. ΕΤ. καὶ τί ποτ’ ἐστὶ ταῖτιον;

ΔΙ. ὅτι εἰσέθηκε ποταμὸν, ἐριοπωλικῶς 1386
ὑγρὸν ποιήσας τοῦπος ὥσπερ τάρια,
σὺ δὲ εἰσέθηκας τοῦπος ἐπτερωμένον.

ΕΤ. ἀλλ’ ἔτερον εἰπάτω τι κάντιστησάτω.

ΔΙ. λάβεσθε τοίνυν αὐθις. 1390

ΑΙΣ. καὶ ΕΤ. οὐκ ἔστι 1394 ιδού. ΔΙ. λέγε.

ΕΤ. οὐκ ἔστι Πειθοῦς ἔρδον ἄλλο πλῆν λόγος.

ΑΙΣ. μόνος θεῶν γὰρ θάνατος οὐ δώρῳν ἔρα.

ΔΙ. μέθεσθε μέθεσθε· καὶ τὸ τοῦδέ ἡ αὖ ρέπει·
θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.

ΕΤ. ἔγω 1395 δὲ πειθῶ γ’, ἔπος ἄριστ’ εἰρημένον.

ΔΙ. πειθὼ δὲ κούφον ἔστι καὶ νοῦν οὐκ ἔχον.
ἀλλ’ ἔτερον αὖ ζήτει τι τῶν βαρυστάθμων,
ὅ τι σοι καθέλξει, καρτερόν τε καὶ μέγα.

ΕΤ. φέρε ποῦ τοιοῦτον δῆτά μούστι; ποῦ;

ΔΙ. φράσω. 1400
βέβληκ’ Ἀχιλλεὺς δύο κύβω καὶ τέτταρα.
λέγοιτ’ ἀν, ως αὔτη στὶ λοιπὴ σφῶν στάσις.

ΕΤ. σιδηροβριθές τ’ ἔλαβε δεξιὰ ἔύλον.

ΑΙΣ. ἐφ’ ἄρματος γὰρ ἄρμα καὶ νεκρῷ νεκρός.

ΔΙ. ἐξηπάτηκεν αὖ σε καὶ νῦν. ΕΤ. τῷ τρόπῳ;

ΔΙ. δύ’ ἄρματ’ εἰσήνεγκε καὶ νεκρῷ δύο,
οὓς οὐκ ἀν ἄραιντ’ οὐδὲ ἑκατὸν Αἰγύπτιοι. 1405

ΑΙΣ. καὶ μηκέτ' ἔμοιγε κατ' ἔπος, ἀλλ' ἐς τὸν σταθμὸν
αὐτὸς, τὰ παιδί', ἡ γυνὴ, Κηφισοφῶν,
ἔμβας καθήσθω συλλαβὼν τὰ βιβλία·
ἔγὼ δὲ δύ' ἔπη τῶν ἐμῶν ἐρῶ μόνον. 1410

ΔΙ. ἄνδρες φίλοι, κἀγὼ μὲν αὐτὸς οὐ κριῶ.
οὐ γὰρ δι' ἔχθρας οὐδετέρῳ γενήσομαι.
τὸν μὲν γὰρ ἥγοῦμαι σοφὸν, τῷ δὲ ἥδομαι.

ΠΛ. οὐδὲν ἄρα πρόξεις ὡιπερ ἥλθει οὔνεκα;

ΔΙ. ἐὰν δὲ κρίνω; 1415

ΠΛ. τὸν ἔτερον λαβὼν ἀπει,
όπότερον ἀν κρίνης, ἵν' ἔλθης μὴ μάτην.

ΔΙ. εὐδαιμονοίης. φέρε, πίθεσθέ μου ταδί.
ἔγὼ κατῆλθον ἐπὶ ποιητήν. ΕΤ. τοῦ χάριν;

ΔΙ. ἵν' ἡ πόλις σωθεῖσα τοὺς χοροὺς ἄγῃ.
όπότερος οὖν ἀν τῇ πόλει παραινέσειν 1420
μέλλῃ τι χρηστὸν, τούτον ἄξειν μοι δοκῶ.
πρωτον μὲν οὖν περὶ Ἀλκιβιάδου τίν' ἔχετον
γνώμην ἐκάτερος; ἡ πόλις γὰρ δυστοκεῖ.

ΕΤ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην;

ΔΙ. τίνα; 1425

ποθεῖ μὲν, ἔχθαιρει δὲ, βούλεται δὲ ἔχειν.
ἀλλ' ὅ τι νοεῖτον, εἴπατον τούτου πέρι.

ΕΤ. μισῶ πολίτην, ὅστις ὡφελεῖν πάτραν
βραδὺς πέφυκε, μεγάλα δὲ βλάπτειν ταχὺς,
καὶ πόριμον αὐτῷ, τῇ πόλει δὲ ἀμήχανον.

ΔΙ. εὖ γ', ω Πόσειδον σὺ δὲ τίνα γνώμην ἔχεις; 1430

ΑΙΣ. [οὐ χρὴ λέοντος σκύμνον ἐν πόλει τρέφειν.]
μάλιστα μὲν λέοντα μὴ ν πόλει τρέφειν,
ἥν δὲ ἐκτρέφῃ τις, τοῖς τρόποις ὑπηρετεῖν.
ΔΙ. νὴ τὸν Δία τὸν σωτῆρα, δυσκρίτως γ' ἔχω
ο μὲν σοφῶς γὰρ εἴπεν, ο δὲ ἔτερος σαφᾶς.

ἀλλ' ἔτι μίαν γνώμην ἐκάτερος εἴπατον
περὶ τῆς πόλεως ἥντιν' ἔχετον σωτηρίαν.

ΕΤ. [εἴ τις πτερώσας Κλεόκριτον Κινησίᾳ,
αἴροιεν αὐτοις πελαγίαν ὑπὲρ πλάκα.

ΔΙ. γέλοιον ἀν φαίνοιτο· νοῦν δ' ἔχει τίνα;

ΕΤ. εἰ νάυμαχοῖεν, καὶ τ' ἔχοντες ὀξίδας
ραίνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.]

ἔγω μὲν οἶδα, καὶ θέλω φράξειν. ΔΙ. λέγε.

ΕΤ. ὅταν τὰ νῦν ἄπιστα πίσθ' ἡγώμεθα,
τὰ δ' ὄντα πίστ' ἄπιστα.

ΔΙ. πῶς; οὐ μανθάνω.

ἀμαθέστερόν πως εἰπὲ καὶ σαφέστερον.

ΕΤ. εἰ τῶν πολιτῶν οἶσι νῦν πιστεύομεν,
τούτοις ἀπιστήσαιμεν, οἷς δ' οὐ χρώμεθα,
τούτοισι χρησαίμεσθα, σωθείημεν ἄν.
[εἴ νῦν γε δυστυχοῦμεν ἐν τούτοισι, πῶς
τάναντία πράξαντες οὐ σωζοίμεθ' ἄν;

ΔΙ. εὖ γ', ὡς Παλάμηδες, ὡς σοφωτάτη φύσις.
ταυτὶ πάτερ' αὐτὸς εὑρες ἡ Κηφισοφῶν;

ΕΤ. ἔγω μόνος· τὰς δ' ὀξίδας Κηφισοφῶν.]

ΔΙ. τί δὰ λέγεις σύ;

ΑΙΣ. τὴν πόλιν νῦν μοι φράσου
πρῶτον, τίσι χρῆται πότερα τοῖς χρηστοῖς;

ΔΙ. πόθεν;

μισεῖ κάκιστα. ΑΙΣ. τοῖς πονηροῖς δ' ἥδεται;

ΔΙ. οὐ δῆτ' ἐκείνη γ', ἀλλὰ χρῆται πρὸς βίαν.

ΑΙΣ. πῶς οὖν τις ἀν σώσειε τοιαύτην πόλιν,
ἡ μήτε χλαῖνα μήτε σισύρα συμφέρει;

ΔΙ. εὕρισκε νὴ Δί', εἴπερ ἀναδύσει πάλιν.

ΑΙΣ. ἐκεῖ φράσαιμ' ἄν· ἐνθαδὲ δ' οὐ βούλομαι.

ΔΙ. μὴ δῆτα σύ γ', ἀλλ' ἐνθένδ' ἀνίει τὰγαθά.

ΑΙΣ. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων
εἶναι σφετέραν, τὴν δὲ σφετέραν τῶν πολεμίων,
πόρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πόρον. 1465

ΔΙ. εὖ, πλήν γ' ὁ δικαστὴς αὐτὰ καταπίνει μόνος.

ΠΛ. κρίνοις ἄν.

ΔΙ. αὔτη σφῶν κρίσις γενήσεται·
αἴρήσομαι γὰρ ὅνπερ ἡ Ψυχὴ θέλει.

ΕΤ. μεμνημένος νυν τῶν θεῶν, οὓς ὥμοσας,
ἡ μὴν ἀπάξειν μ' οἴκαδ', αἴροῦ τοὺς φίλους. 1470

ΔΙ. ἡ γλῶττ' ὁμώμοκ', Αἰσχύλον δ' αἴρήσομαι.

ΕΤ. τί δέδρακας, ὡς μιαρώτατ' ἀνθρώπων;

ΔΙ. ἐγώ;
ἔκρινα νικᾶν Αἰσχύλον. τιὴν γὰρ οὐ;

ΕΤ. αἴσχιστον ἔργον προσβλέπεις μ' εἰργασμένος;

ΔΙ. τί δ' αἰσχρὸν, ἦν μὴ τοὺς θεωμένοις δοκῆ; 1475

ΕΤ. ὡς σχέτλιε, περιόψει με δὴ τεθνηκότα;

ΔΙ. τίς οἰδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν,
τὸ πνεῦν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κώδιον;

ΠΛ. χωρεῖτε τούνυν, ὡς Διόνυσ', εἴσω. ΔΙ. τί δαί;

ΠΛ. ἵνα ξενίσω σφῶ πρὶν ἀποπλεῖν. 1480

ΔΙ. εὖ τοι λέγεις
νὴ τὸν Δῖ. οὐ γὰρ ἄχθομαι τῷ πράγματι.

ΧΟ. μακάριός γ' ἀνὴρ ἔχων

ξύνεσιν ἡκριβωμένην.

πάρα δὲ πολλοῖσιν μαθεῖν.

ὅδε γὰρ εὖ φρονεῖν δοκήσας

πάλιν ἄπεισιν οἴκαδ' αὖ,

ἐπ' ἀγαθῷ μὲν τοῖς πολίταις,

ἐπ' ἀγαθῷ δὲ τοῖς ἑαυτοῦ

ξυγγενέσι τε καὶ φίλοισι,

διὰ τὸ συνετὸς εἶναι. 1490

χάριεν οὖν μὴ Σωκράτει
παρακαθήμενον λαλεῖν,
ἀποβαλόντα μουσικὴν,
τά τε μέγιστα παραλιπόντα
τῆς τραγῳδικῆς τέχνης.
τὸ δὲ ἐπὶ σεμνοῖσιν λόγοισι
καὶ σκαριφησμοῖσι λήρων
διατριβὴν ἀργὸν ποιεῖσθαι
παραφρονοῦντος ἀνδρός.

1495

ΠΛ. ἄγε δὴ χαίρων, Αἰσχύλε, χάρει,
καὶ σῶζε πόλιν τὴν ἡμετέραν
γνώμαις ἀγαθαῖς, καὶ παιδευσον
τοὺς ἀνοήτους· πολλοὶ δὲ εἰσίν·
καὶ δὸς τουτὶ Κλεοφῶντι φέρων,
καὶ τουτὶ τοῖσι πορισταῖς,
Μύρμηκί θ' ὁμοῦ καὶ Νικομάχῳ·
τόδε δὲ Ἀρχενόμω·
καὶ φράξ αὐτοῖς ταχέως ἥκειν
ώς ἐμὲ δευρὶ καὶ μὴ μέλλειν·
κὰν μὴ ταχέως ἥκωσιν, ἐγὼ
νὴ τὸν Ἀπόλλω στίξας αὐτοὺς
καὶ συμποδίσας
μετ' Ἀδειμάντου τοῦ Λευκολόφου
κατὰ γῆς ταχέως ἀποπέμψω.

1505

ΑΙΣ. ταῦτα ποιήσω· σὺ δὲ τὸν θάκον
τὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν,
κάμοὶ σώζειν, ἦν ἄρ' ἐγώ ποτε
δεῦρ' ἀφίκωμαι. τοῦτον γὰρ ἐγὼ
σοφίᾳ κρίνω δεύτερον εἶναι.
μέμνησο δέ, ὅπως ὁ πανοῦργος ἀνήρ
καὶ ψευδολόγος καὶ βωμολόχος

1510

1515

1520

μηδέποτ' εἰς τὸν θάκον τὸν ἐμὸν
μηδ' ἄκων ἐγκαθεδεῖται.

ΠΛ. φαίνετε τοίνυν ὑμεῖς τούτω

λαμπάδας ίρὰς, χάμα προπέμπετε
τοῖσιν τούτου τοῦτον μέλεσιν
καὶ μολπαῖσιν κελαδοῦντες.

ΧΟ. πρῶτα μὲν εὐοδίαν ἀγαθὴν ἀπιόντι ποιητῇ
ἔσ φάος ὄρυνμένῳ δότε, δαίμονες οἱ κατὰ γαλας,
τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθὰς ἐπινοίας. 1530
πάγχυ γάρ ἐκ μεγάλων ἀχέων πανσαιμεθ' ἀν οὗτως
ἀργαλέων τ' ἐν ὅπλοις ξυνόδων. Κλεοφῶν δὲ
μαχέσθω
κἄλλος ὁ βουλόμενος τούτων πατρίοις ἐν ἀρούραις.

NOTES.

1—37. Dionysus and Xanthias his slave are on their way to Hades. Dionysus, clad half like Hercules, half in woman's dress, is walking: Xanthias is riding an ass and carrying Dionysus' luggage. Xanthias, proposing to beguile the way with jokes, is forbidden to use any of the stale and degenerate wit of the stage. While arguing about Xanthias' hard case they reach the gate of Hercules' dwelling and knock.

1. *εἰπω*] The deliberative or interrogative subjunctive: 'am I to say ?'

εἰωθετων] Aristophanes (*Nub.* 538, *Pac.* 739) takes credit to himself for avoiding the common-place jests to which Dionysus here so strongly objects. Instances where he himself uses the same are easily found (*Eq.* 998, *Lys.* 314). But they form a very small portion of the Aristophanic wit and humour, and one that could be spared: with the comedians whom he blames it may not have been so.

3. *πιέζομαι*] Say anything you like, except the word *πιέζομαι*. This and one or two other expressions of fatigue, pain, etc. Dionysus forbids.

4. *φύλαξαι*] Imperative middle, as the accent shows, and indeed the sense, 'beware of, guard against.' In the next clause the subject to *ἐστι* is *τοῦτο* (*τὸ πιέζομαι*): 'this word is absolutely gall and bitterness to me.' The opposite to this is the Horatian 'Hoc juvat et *melli* est.'

11. *τι δῆτ' ἔδει*] 'Why was I to carry all this baggage, if I mayn't ease myself by some of our common stage jokes ?'

13. *Φρύνιχος*] All these three were contemporary comic writers. Phrynicus gained the second prize against the *Frogs*, Ameipsias was successful against the *Clouds*. Of Lycis we know nothing certain.

15. *σκεύη κ.τ.λ.*)] This line can hardly be right as it stands. Porson proposed *οἱ σκευοφοροῦσ*, 'if I may not do anything which P. L. and A. do, who carry burdens in their comedy.' Bergk (followed by Paley) punctuates after *ποιεῖν*, making *Δύκις κάμειψις* subject to the verb *φέρουσι*. Holden reads *σκευηφόρους* in apposition to and explanatory of *μηδέν*.

17. *σοφισμάτων*] Tricks and devices to raise a laugh.

18. *πρεσβύτερος*] The Scholiast quotes from Homer, *Od. τ. 360*, *ἀψα γὰρ ἐν κακήτηι βροτοὶ καταγηράσκουσιν*, probably the earliest expression of this idea. Cf. Cic. *de Or. II. 59*, *Senium est cum audio.*

20. *ἐρεῖ*] As his neck is galled by the weight of the burden, which he carries slung over a porter's stick, he says that his neck is unhappy in not being able to relieve itself by speaking. There seems nothing beyond fair comic license in attributing the speech to the neck. Meineke, following Cobet, reads *ἐρῶ*. The change of person is then harsh and abrupt.

21. *εἰτ’ οὐχ ὕβρις*] Dionysus is roused by Xanthias' complaints to prove that after all he is better off than he deserves. The 'insolence and conceit' are on Xanthias' part.

22. *ὅτι*] *ὅτε*, not *ὅτι*, for the Attic writers never elide the final *ι* of *ὅτι*. Cf. *Nub. 7*, where the same caution is needed.

νιὸς Σταυρίου] An unexpected substitute for *Διός*. 'Son of Jar' instead of 'Son of Jove.'

23. *όχω*] Cf. Xen. *Hipparch. 4. 1*, *δεῖ τὸν ἵππαρχον προνοεῖν ὅπως ἀναπαύῃ τοὺς ιππέας τοῦ βαδίζειν, μέτριον μὲν ὀχούντα*, where *όχεῖν* is 'to cause to ride, to let ride.' On the principle of 'qui facit per alium facit per se,' the use is intelligible enough. The passive is used of the rider, as in l. 25.

24. *ταλαιπωροῖτο*] Irregular sequence after the present tenses, but it refers to Dionysus' past intention. 'I walk, my intention at the outset being that he might not, etc.' Indeed the present tenses *βαδίζω*, *πονῶ*, *όχω* embrace the whole past time of the journey: 'I have been all this time trudging afoot and toiling and letting him ride, that he might not be overworked.'

25. *πῶς—όχεῖ*] 'how can you carry if you are carried?' No very cogent argument.

26. *ταυτὶ*] X. points to the burden on his shoulder in proof that he is a carrier. D. rejoins, 'how, in what sense, can you be said to carry this?' X. mistaking the *τίνα τρ.* says 'how do I carry this? Why, very painfully.'

27. *οὐνος*]=*όνος*. Meineke reads *όνος* with Rav. ms. Fritzsche finds an additional joke in *όνος*, applying it to Xanthias. This seems needless: the discussion is merely whether, when a donkey carries a man, and a man a bundle, the donkey or the man more truly carries the bundle. But 'a donkey' would do about as well as 'the donkey.'

28. *ἔχω γά*] Meineke would prefer *έρω γά*. Hamaker rejects 26—29: on which M. remarks "if they were not there, no one would miss them, but this is not sufficient reason for condemning lines in themselves unobjectionable." A sensible remark; but does M. himself always act up to it?

30. *οὐκ οἶδ'*] X. gives up arguing the matter. Much in the same way, in *Nub. 403*, Strepsiades, puzzled and muddled by Socrates' philosophy, says *οὐκ οἶδ'* *ἄταρ εὐ σὺ λέγειν φάλει*. The whole argument is in ridicule of those who dealt in such quibbles.

33. ἐγὼ οὐκ] Cf. *Vesp.* 416 τοῦδ' ἐγὼ οὐ μεθήσομαι, *Nub.* 901 ἀλλ' ἀνατρέψω 'γὼ αὐτός.'

ἐνανυμάχουν] Had X. been present at the sea-fight of Arginusae, he would have received his liberty, and might then have snapped his fingers at his master. This battle was fought B.C. 406, in the year before the *Frogs* was played. Xenophon mentions the fact of slaves serving in the fleet there. Of their enfranchisement we read again below, l. 693.

34. κωκύειν ἐκ.] So in Latin *jubeo plorare*, 'I bid you go and be hanged.' The doubled *āv* is not uncommon. Cf. *Nub.* 783, 840.

35. ἐγγὺς β. εἰμι] 'I am now, in my travel, near the gate.' *εἰμι* is not to be taken with *βαδίζων*. So in *Eccl.* 1093 ἐγγὺς ἥδη τῆς θύρας ἐλκόμενος *εἰμι*'.

38—164. Hercules himself answers the door. Dionysus tells him the reason of his visit: his wish to bring back Euripides. After some conversation about the Tragedians, he asks him of the ways to Hades, for which Hercules gives him directions.

38. κενταυρικῶς] A suitable comparison in the mouth of Hercules who fought with Centaurs.

39. ἐνήλαθ] Cf. Soph. *Oed.* *Tyr.* 1260, where it is said of Oedipus in his frenzy δεινὸν δ' ἀνέσας...πύλαις διπλαῖς ἐνήλατ', ἐκ δὲ πυθμένων ἐκλινε κοῖλα κλῆθρα. The word is from ἐνάλλομαι. With ὅστις supply ἦν, 'whoever it was.'

εἰπέ μοι] Hercules then stops in amazement at Dionysus' strange appearance. The next two lines are aside between Dionysus and Xanthias, D. affecting to believe that Hercules stopped in fear of him.

41. νὴ Δία, μῆ] 'Yes, by Zeus, he was afraid, afraid, that is, you were crazy.' This is certainly the right rendering: and so the Scholiast: ὑπέλαβε σε μανεσθαι ὁ Ἡρακλῆς. Kock well compares *Plut.* 684 ταλάντατ' ἀνδρῶν, οὐκ ἐδεοίκεις τὸν θεὸν; K. νὴ τοὺς θεοὺς ἔγωγε μὴ φθάσει με ἐπὶ τὴν χύτραν ἐλθών.

45. ἀποσοβῆσαι] A curious use of the word. In *Eq.* 60, *Vesp.* 460, it has its proper sense 'to scare away,' as birds from corn-fields. Hercules' ἀσθεστος γέλως persistently returns despite his efforts, as birds or flies might do: hence the application of ἀποσοβῆσαι.

46. κροκωτῷ] A woman's dress. Cf. *Lysistr.* 44 γυναικες κροκωτὰ φέρουσαι.

47. ὁ νοῦς] 'The meaning' of this compound of hero and woman. The *κεθορός* is in *Lysistr.* 657 and *Eccl.* 346 a woman's shoe; but was also special to Dionysus. In *Thesm.* 140 Mitchell notes astonishment at a similar combination, τίς δαλ κατόπτρου καλ ξίφους κοινωνία;

48. πῶι γῆς κ.τ.λ.] Hercules asks whither D. was bound in such strange guise. D. explains that while on ship-board he was suddenly seized with a longing to recover Euripides.

ἐπεβάτενον] = ἐπιβάτης ἦν, 'I was serving as marine.' Κλεισθένει, 'for Cleisthenes,' under Cleisthenes as trierarch. In *Eq.* 1374 Cleis-

thenes is an effeminate youth. If the same man be meant here, Dionysus' boast of his naval exploits with him is all the more absurd. The dative is rendered by some 'on board the Cleisthenes,' as put *παρὰ προσδοκλαν* for the name of the ship.

49. *κάναυμάχησας*] i.e. at Arginusae.

51. *σφώ*] 'You two?' You and Cleisthenes : a pair of cowards.

καὶ τ'...έξ.] 'I awoke and behold it was a dream:' in contempt of Dionysus' romancing. Perhaps the words are better in Xanthias' mouth, as Fritzsche and Kock give them. D. does not remark the sneer, but goes on with his explanation.

53. *'Ανδρομέδαν*] A play of Euripides, acted B.C. 412. But Paley thinks the ship was named Andromeda, and that Dionysus 'read the name Andromeda on the ship's side.' This would suggest Euripides' plays, and stir up a desire for the poet. The question is, how far was reading of books usual at that time? And Dionysus, the patron god of the drama, might be supposed to read plays, if any one did. Altogether the usual interpretation seems the better one.

54. *πῶς οἴει σφόδρα*] Cf. *Nub.* 881 *βατράχους ἐποιει πῶς δοκεῖς.* 'You can't think how strongly' is the sense : all interrogative force being lost in this colloquial use.

55. *Μόλων*] An actor of Euripides' plays, and of great stature : it is a surprise to put Molon after *μικρός*. Some however say that there was another Molon, a small man, and a robber.

62. *ἔτνος*] Hercules' greediness leads D. to explain his desire by comparing it to a craving for pea-soup (*ἔτνος*), a favourite food of athletes.

64. *ἐκδιδάσκω*] Indic. 'am I making my meaning clear?' This half-line is said to be from Euripides.

66. *δαρδάπτει*] Used also in *Nub.* 711 : it is an Homeric word, proper of wild beasts, but used metaphorically in *Od.* §. 92.

67. *καὶ ταῦτα*] Hercules throws in this question in wonder: D. continues, 'Yes, and no one shall dissuade me.'

69. *ἐπ' ἐκεῖνον*] 'after him, to fetch him,' as below ll. 111, 577. *ἐκεῖνος* expresses a person remote, esp. one in the other world. Cf. *ἐκεῖ* in l. 82.

70. *κατωτέρω*] D. is ready to go to Hades below, and even to any region below that below. There seems no special idea of Tartarus in his mind, though that is below Hades. He is merely expressing strongly that he will go anywhere to recover Euripides.

72. *οἱ μὲν κ.τ.λ.*] *A line from the *Oeneus* of Euripides.*

73. *Ιοφῶν*] Son of Sophocles, a tragic poet of some merit, but suspected of being helped by his father, or of bringing out his late father's tragedies as his own.

74. *εἰ καὶ τοῦτ' ἄρα*] 'if after all even this is a good thing:' perhaps after all it is a deceptive good, Iophon being not worth much really. *ἄρα* throws doubt on what goes before.

76—79. If the son won't content you, and you must have one of the original three, why not Sophocles? Because Iophon may possibly replace Sophocles.

76. *πρότερον*] 'better' rather than 'older.'

79. *κωδωνίσω*] A metaphor from a bell or other metal, coins especially, tested by the sound. Cf. Demosth. 19. 167 ἐκένος ἡμᾶς διεκωδώνιζεν ἄπαντας. Cf. below, l. 723. Also *Lysistr.* 485 ἀκωδώνιστον ἔτιν *πρᾶγμα*, 'to leave a matter untried, unproved.'

80—2. Besides Sophocles will be too contented and orderly to break rules and run away.

83. *Αγάθων*] A wealthy Athenian, of great beauty, at whose house Plato has laid the scene of his *Symposium*. As a poet he appears to be commended here: in *Thesm.* 100—130 we have probably some fragments of his lyrics. His style was marked by flowery ornament and antithesis. He was a luxurious liver, and passed some time at the court of Archelaus, king of Macedonia. The date of his death is uncertain: some think he was dead before the *Frogs* was played, some that he lived a few years later.

85. *ἐσ μακάρων εὐωχίαν*] We should expect *νήσους* or *εὐδαιμονίαν*, for which *εὐωχίαν* is substituted, to suit Agathon's character. But the line is not decisive as to the date of his death. For if he left Athens for Archelaus' court, and lived there in luxury with no intent to return, he might be suitably spoken of as 'gone away to the happy banqueting boards.' Might there not also lurk in *μακάρων* a slight suggestion of *Μακεδόνων*? As a parody on the happy islands of the blessed dead, *μ. εὐωχία* would suit the heaven of Scandinavian mythology even better than that of Greece.

86. *Ξενοκλέης*] This poet, with his brothers and Carcinus their father, is repeatedly ridiculed by Aristophanes. Cf. *Pac.* 781—95, *Nub.* 1261, *Vesp.* 1500—14.

87. *Πυθάγγελος*] Of him nothing is known. Meineke leaves here a space for an answer of Dionysus. But silence with a contemptuous gesture is enough. And Xanthias breaks in impatiently.

91. *σταδίω*] Cf. *Nub.* 430 *τῶν Ἑλλήνων εἶναι με λέγειν ἑκατὸν σταδίοισιν ἄριστον*.

92. *ἐπιφυλλίδες*] 'mere leaf-growth, rank luxuriant leaves.' The word is explained *οἱ καλούμενοι ἐπίτραγοι*, 'the wasteful shoots of a vine,' which the dresser prunes, in order that the productive force may go into fruit-bearing. Thus Kock explains the word, following Fritzsche nearly. 'These wretched poets, with mere chatter and no force or sense, are as vines rank and luxuriant in leafage but not productive (*γόνιμοι*) in fruit.' Fritzsche renders 'üppiges Weinlaub ohne Trauben:' Kock 'geile Ranken und Blätter.' The derivation of *ἐπιφυλλίδες* supports this meaning. L. and S. however, and most commentators, have taken *ἐπιφυλλίδες* to mean 'small grapes left for gleaners,' in which sense the Septuagint has it in Judg. viii. 2: 'small grapes that do not ripen.' Sound without sense is more aptly figured by 'leaf without fruit,' than by 'mere gleanings, imperfect grapes.'

93. *χ. μονσεῖα*] A neat adaptation from Euripides, who had spoken of a leafy bower as *χελιδόνων μονσεῖον*. The swallow is constantly the type of barbarous and meaningless chatter: as is the nightingale of song.

94. *χορὸν λ.*] 'To obtain a chorus' is the regular phrase for 'to be allowed to perform a play.' So we find also *αἰτεῖν χορόν*, *Eq.* 513. If once these sorry poets exhibit, their power is all spent.

99. *παρακ.*] 'boldly-hazarded.'

100. *Διὸς δ.*] Euripides in the *Melanippe* wrote *δύννυμι δ' ἵρὸν αἰθέρ'* *οἴκησιν Διός*, quoted in *Thesm.* 272. The change to *δωμάτιον* makes E. dare more than may become a poet. *χρόνου πόδα* is in Eur. *Bacch.* 888, and in the *Alexandrus*.

101. *ἡ φρένα κ.τ.λ.*] A paraphrase of the well-known line in Eur. *Hipp.* 612 *ἡ γλῶσσ' δμώμοχ'*, *ἡ δὲ φρήν ἀνώμοτος*. It is again referred to below, l. 1471, and *Thesm.* 275.

καθ' ιερῶν] 'over the victims.' Cf. Thuc. v. 47 *δύννητων κατὰ ιερῶν τελείων*, and *Eq.* 660 *κατὰ χιλιων εὐχὴν ποιήσασθαι χιμάρων*.

102. *ἐπιορκήσασαν*] There is no reason to take this word out of its usual sense, 'forsworn,' as some do, translating 'linguam quae juravit.' For if the mind did not swear and the tongue did, the tongue would have sworn an oath meant to be broken, and this is *ἐπιορκεῖν*.

103. *μάλλὰ*] *μὴ ἀλλὰ*, a frequent combination in Aristophanes: 'do not say so, but.' It is corrective here of the word *ἀρέσκει*: 'Don't say "please me," why I'm more than mad with delight at them.' Comp. below ll. 611, 745, 751, where the force is just the same: in each passage some word too weak and inadequate to the occasion is corrected.

104. *καὶ σοι*] You too, though you profess to like them, must really think these phrases vulgar tricks to catch the public.

105. *οἰκεῖ*] Every one has a right to dwell in and manage his own house: cf. Eur. *I. A.* *τὸν ἔμὸν οἰκεῖν οἰκον οὐκ ἔσομαι*; *Androm.* 581 *ἡ τὸν ἀμὸν οἰκον οἰκήσεις*: and Euripides had used the phrase *μὴ τὸν ἔμὸν οἰκεῖ νοῦν*, as the Scholiast tells us. 'Don't take on yourself to arrange what I am to think,' Dionysus means: Hercules' province is not criticism of poetry but of eating: there he is 'at home.'

108. *ῶνπερ*] Neuter, 'the objects for which I came:' and in strict regularity it should have been followed by *ταῦτα φράσον μοι*, but this is changed to *τούτους* by the nearer noun *ξένους*. 'What I came for...that you might tell me of your hosts; of these tell me.'

111. *ἐχρῶ*] *ἐχράσον*. Most texts have *ἐχρω*: but older editions *ἐχρῶ*: which seems correct according to rules of accentuation.

113. *ἀναπαιλλας*] Plato (*Legg.* 625 B) speaks of 'shady resting-places by the way among lofty trees.' *ἐκτροπᾶς*, 'turnings, places where the road branches.' L. and S. say 'a place to which one turns,' a resting-place, inn. The Latin 'deverticulum' appears to have both meanings, but the *ōne* first given best suits this passage.

114. *διατρας*] 'lodgings, rooms:' in private houses perhaps: distinguished apparently from inns open to all (*ταυδοκεῖα*), which were at that time often kept by women.

116. *καὶ σύ γε*] 'Yes, I shall go; and speak you no more on this head, but tell me the best way.' Join *τῶν ὁδῶν* with *ὅπῃ* 'by which of the ways.' Comp. *ποι γῆς*, *ποι γῆς*. Fritzsche, reading *ὅπως*, alters the rest to *νῷψ ὁδῶν*.

121. *ἀπὸ κάλω κ. θ.*] 'by rope and bench.' This might, as Fritzsche and Kock say, first suggest a way by sea, by towing and rowing: then *κρεμάσαντι σαντὸν* 'if you hang yourself' changes the whole sense, the tow-rope becoming the halter, the oarsman's bench the bench or stool on which the man climbs to hang himself, kicking it away (as the Scholiast says) when the noose is fixed. This way D. rejects 'as stifling:' he had stipulated for a way 'not too hot.'

123. *ξύντομος τετριμμένη*] 'a short cut well-beaten' in a double sense, the path being well trodden, the hemlock well pounded, and also cut up small.

125. *ψυχράν γε*] Too cold is this way. The chilling effects of hemlock are described by Plato in relating the death of Socrates: *ἔπειτα σφύρων πιέσας αὐτοῦ τὸν πόδα ἥρετο εἰ αἰσθάνοιτο, ὁ δὲ οὐκ ἔφη καὶ μετὰ τοῦτο αὖθις τὰς κνήμας· καὶ ἐπανιών οὔτες ἥμιν ἐπεδείκνυτο διὰ ψύχοστό τε καὶ πήγυντο.* *Phaed.* 117 E.

128. *δντος*] Suppl. *ἔμοῦ*, 'since I am a poor walker.' D. is fat and pursy: cf. I. 200.

129. *Κεραμεικόν*] The outer Ceramicus is meant, through which the course lay. D. is to watch for the start, and then start himself down from the tower.

130. *τὸν πύργον*] Called Timon's tower: it was near the starting-point of the race.

131. *ἀφιεμένην*] The order is *θεῶ ἐντεῦθεν ἀφ. τὴν λ.* 'look thence at the starting of the torch-race.' When the spectators impatiently call upon the starter to start (*εἰναι*) the competitors, then D. is to start himself on his downward way.

133. *εἰναι*] Imperative in sense. This aorist is far commoner in compounds (*ἀφεῖναι*, *καθεῖναι* etc.) than in the simple verb.

134. *ἔγκ. θρῆ*] In Aristophanes *θρῖον* is a ball of meat wrapped in a fig-leaf: we have *τραχὺς θρῖον* *Ach.* 1101, *δημοῦ θρῆ* *Eq.* 954. Here D. comically speaks of his brains as 'two brain rissoles or puddings.' 'Zwei Klösse Gehirn' Kock. Indeed it appears from Eustathius and Schol. on *Eq.* 954 that *θρῆ* *ἔγκεφάλου* were an actual dish.

139. *τυννουτῷ*] 'only so big,' showing its size. Hercules wants to frighten D.

140. *δύ' ὀβολῶ*] Charon's fee is generally put at one obol. Ar. perhaps doubled it that it might be the same as the dicast's fee, or the ecclesiast's fee, or the *θεωρικόν*: which last however appears to have varied.

142. Θησεὺς] As an Attic hero, Theseus introduced the Attic use, when he visited Hades to carry off Persephone.

145. βόρβορον] Cf. Plat. *Phaed.* 69 c ὅς ἀν ἀμύντος καὶ ἀτέλεστος εἰς "Αἰδον ἀφίκηται, ἐν βορβόρῳ κείσεται.

151. ἡ Μορσίμου τις] ἡ εἰ Meineke proposes: Cobet ῥῆσιν τιν' for τις ῥῆσιν: they think the repetition of *τις* awkward. After mentioning heinous moral crimes, which Aeschylus, Virgil, and others have spoken of as meeting retribution in the nether world, he ridiculously adds as a crime the copying out a speech from the bad poet Morsimus: for whom see *Eg.* 401, *Pac.* 801.

153. Κυνησίου] A dithyrambic poet ridiculed in the *Birds* l. 1383—1409: he had written the accompanying music or song to the weapon-dance.

154. ἐντεῖθεν] From the torments of the wicked H. passes to the joys of the initiated. These are described by Pindar, in a fragment of his *Threni*.

155. ἐνθάδε] 'here' on the upper earth; because in the world below the light was generally dim. Cf. Virg. *Aen.* vi. *Largior hic campos aether et lumine vestit purpureo.*

159. δύος ἄγεων μυστήρια] παροιμια ἐπὶ τῶν ἐτέροις κακοπαθούντων. Photius. As ἄγειν Διονύσια, θεσμοφόρια means 'to celebrate the Dionysia, Thesmophoria,' so ἄγειν μυστήρια 'to celebrate the mysteries.' The ass celebrated them by carrying the baggage of the multitude who went out to Eleusis from Athens: thus he had the trouble, they the holiday. And so, while Dionysus and Hercules are amusing themselves, Xanthias is labouring under his burden. There is no reason for supposing that ἄγειν μ. can mean φέρειν τὰ τῶν μυστῶν ιερά, 'to carry the mystic vessels.' Xanthias takes up the word μεμνημένοι: 'Initiated mystics! it's I who in truth take the donkey's usual part in the mysteries: all the work: none of the play.' Therewith he throws down his burden: which however he soon has to resume.

160. ταῦτα] the burden which X. carries.

165. ὑγιανε] Used at parting as in *Ecccl.* 477, ἀλλ' εἰμι· σὺ δ' ὑγιανε.

165—270. After parting from Hercules, Dionysus and Xanthias go on to find the lake; having vainly tried to make a bargain with a corpse to relieve X. as porter. They find the lake and Charon, who takes D. on board, refusing X.; they cross the lake escorted by the frog chorus.

168. ἐπὶ τοῦτ'] sc. ἐπὶ τὸ ἐκφέρεσθαι 'to be buried.'

169. ἔμ' ἄγειν] 'take me.' So Bergk and Paley, for vulg. τότε μ' ἄγειν.

172. σκευάρι'] 'some light luggage;' rather depreciating its weight.

174. ὑπάγειο' ὑμεῖς] 'Move forward on your way, you bearers.' The dead man scorns to bargain, and is in a hurry to get on; and in spite of Dionysus' ἀνάμεινον will not come to terms. Others (less well) take ὑπ. ὑμ. to be addressed to D. and X., 'move out of the way.'

177. *ἀναβιψην*] an amusing inversion of *ἀπολομην* well suited to a dead man.

178. *ώς σεμνὸς ὁ κ.*] ‘What airs the wretch gives himself?’ Cf. *Plut.* 275 *ώς σεμνὸς οὐπίτριπτος*.

180. *ώδη*] *κέλευσμα καταπαῦον τὴν κωπηλασίαν*, Schol. *παραβαλοῦ* ‘lay the boat alongside the land.’ So below, I. 269. In *Eg.* 762 it is of laying one boat alongside another. Charon seems here to be addressing one who helps in the rowing. Why then, asks Kock, does he make Dionysus row? Chiefly that D. may raise a laugh by his clumsiness. Kock suggests that Charon may be landing a passenger on the far shore of the lake, whom he makes row, as afterwards he makes D. row: that he is not visible till he returns to the near shore. The supposed extent of the lake (*λίμνη μεγάλη πάνυ*) is against this: the whole scene is on the hither shore of it. And granting Charon to have a rower under him, Dionysus’ extra weight might necessitate extra rowing.

181. *τοῦτο* ;] The old reading *τοῦτο λίμνη νὴ Δλα αὐτὴ στιν* was corrected by Dobree, whom most editors have followed. Perhaps another correction would be admissible: *τοῦτο λίμνη νὴ Δ. αὐτὴ στιν* ‘this is the *very* lake he mentioned.’ With Dobree’s correction the passage runs: X. ‘What is this?’ D. ‘This? Why, this is the lake.’

184. *χαῖρ* ὡ X.] Said to be from a play of Achaeus. The Scholiast suggests that the triple greeting should be divided between Dionysus, Xanthias, and the dead man who has refused to be porter. It is very unlikely that the dead man comes on again: and Dionysus’ thrice repeated ‘Hail!’ (esp. as it suits the metre) needs no abstruse reason.

186. *ὄνον πόκας*] ‘Donkey’s Woolton,’ an imaginary town, because to shear an ass (*ὄνον κείρειν*) was a proverb for an impossibility.

187. *Κερβερίους*] Parodied from the *Κιμμέριοι*, with reference to Cerberus. The Cimmerians dwelt in outlandish darkness, none could say where: so they are localized in Hades. And so of ‘the crows.’ Taenarus was the south promontory of Laconia, where was fabled to be an entrance to Hades: ‘Taenarias fauces, alta ostia Ditis’ Virg. Meineke objects that Taenarus is not *in* Hades: he reads *Τάραπον*. He also reads *ὄκνον πλοκάς* in the line before. There appears to have been a picture by Polygnotus (Paus. 10. 29. 2), called *ὄκνος*, of a man twisting a rope which a she-ass gnaws to pieces again: an emblem of labour in vain. But how should the words be rendered here? what is the sense of ‘the twistings of delay,’ or ‘Ocnus’ rope,’ as applied to the shades below?

188. *σχόντειν*] Nautical use, as in Thuc. II. 25 *σχόντεις ἐς Φειάν* *ἔδησσον τὴν γῆν*. The compounds *κατασχεῖν*, *προσσχεῖν* in this sense ‘appellere’ are also of frequent use.

189. *σοῦ γ' οὐνεκα*] ‘just for your sake;’ you deserve no better landing-place.

191. *τὴν περὶ τῶν κρεῶν*] Of the whole passage the sense plainly is this: ‘I ferry over no slave, unless he has fought in the battle of

Arginusae and so won his freedom.' It is also plain that *τὴν περὶ τῶν κρεῶν* is simply to define the *ναυμαχία* in which the slave must have taken part. The explanation generally accepted is this. The Greeks have a proverb *τὸν περὶ ψυχῆς δραμεῖν* 'to run for very life ;' and also a more vulgar form *οὐ λαγώς τὸν περὶ τῶν κρεῶν τρέχει*. Hence a contest for very life may be more rudely termed *περὶ τῶν κρεῶν* 'for body and bones.' Such was the fight at Arginusae, on which the very existence of the Athenian State depended. But though of momentous issue, Arginusae was not more a struggle for life and body than many other battles : this does not seem a good definition of it : especially to an Athenian, as the Athenians won a signal victory. The better explanation seems to be that *τὴν περὶ τῶν κρεῶν* refers to the distinctive fact about Arginusae, the failure to save the wrecks and their crews, for which the generals were impeached and condemned. Charon calls the sea-fight 'the one about the carcasses ;' where such a stir was made about picking up the crews, whom Charon contemptuously speaks of as *κρεῶν*. Perhaps a sneer is intended at the Athenians for thinking so much of this, and so little of the main issue of the battle. Brunck thus explains the passage, and part of the Scholiast's note seems to favour this view, though it is not clearly worded.

192. *οὐ γὰρ ἀλλ]* 'for indeed' is about the force of this combination. Cf. *Eq.* 1205, *Nub.* 232, and below II. 498, 1180. It may be explained 'not something else, or anything else, but,' which is plainly equivalent to an emphatic assertion of the special fact.

194. *Ἄναινον]* 'the stone of withering :' because the dead are dry and withered. The Scholiast says there was a stone so named at Athens. If so, probably it was named after some person, but is adopted here with reference to the meaning.

196. *μανθάνω]* X. quite understands that, as before, he is to have all the trouble, and wonders what evil token met him as he started, to bring on him such a train of misfortune.

199. *ἴξω' πὶ κάπην]* D. sits *on* the oar instead of '*to* the oar, ready for rowing.' Charon gives him exact directions. Most editors adopt *οὐπέρ* from MSS. Rav. and Ven. for *οὐπέρ*. Either reading is unobjectionable.

202. *ἔχων]* adds a notion of continuance, 'don't go on playing the fool, but row.' Cf. *Nub.* 131, 509, *τὶ ταῦτ' ἔχων στραγγεύομαι* ; *τὶ κυπτάζεις ἔχων* ;

ἀντιβάς] 'pressing your foot against the foot-board or stretcher.'

204. *ἀπ. ἀθ. ἀσ.]* 'Unskilled, untried at sea or Salamis :' the last word may be either 'no Salaminian' = no native of Salamis, they being good sailors ; or 'no sailor such as fought at Salamis.'

207. *βατράχων κ.]* Probably in apposition, 'swan-frogs' or 'frog-swans :' i.e. frogs musical as swans. Meineke adopts Bothe's compound *βατραχοκύκνων*. This seems needless. Indeed *βατράχων κύκνων* might be 'frogs *and* swans,' as *ἀνδρῶν γυναικῶν* above in I. 157 'men *and* women.' Charon gives the time (*κατακελεύει*), and the frogs take up the chant.

209. *βρεκεκεκέξ κ.τ.λ.*] The frogs, though a secondary Chorus—for the true Chorus are the *Mystae*—have given their name to the play. During their song, which is to give time to the rowers, and probably becomes quicker and quicker, driving poor Dionysus to desperation, the boat crosses to the opposite shore. The frogs are not visible, acc. to the Scholiast: they may have been so, being either actors dressed up, or dummy figures, while their croaking was made by persons concealed, as Paley suggests.

212. *ξύναυλον*] Cf. Eur. *El.* 879 *ἴτω ξύναυλος βοός*. A flute accompanied the chant of the frogs. The gist of the first strain is 'Sing we here in the nether marsh that song which erst we sang in praise of Dionysus at his festival in the marshes.' *ἰαχήσαμεν* is aorist in the simplest sense, the frogs below being the ghosts of frogs above. Kock suggests *χωροῖ* for *χωρεῖ* in l. 219, but that seems unnecessary.

215. *Νυσήνον*] Nysa was the fabled home of the infant Dionysus: it is variously placed in Greece, Arabia, Aethiopia, India.

217. *Λίμναισιν*] Dionysus' oldest and holiest temple was in the district called *Λίμναι*, south of Athens: it was called the Lenaeon. Demosthenes (1371) tells us that it was opened once a year, on the 12th of Anthesterion. Cf. Thuc. II. 15. There were three days of the festival, *Πιθογύια*, *Χόες*, *Χύτροι*. Cf. Smith *Dict. Ant.* under *Dionysia*.

218. *κρ. δχλος*] 'the revel rout with splitting heads' from yesterday's drinking at the *Xόες*.

219. *έμὸν*] The marshes are the frogs' special demesne, particularly in spring when they begin to croak.

226. *αὐτῷ κοάξ*] 'coax and all:' a construction commoner with plurals. See note on *Vesp.* 170.

227. *έστ]* 'you are nothing else but coax:' cf. *Av.* 19 *τῷ δ' οὐκ ἄρ' ἡστην οὐδὲν ἄλλο πλὴν δάκνειν*, and *Lys.* 139 *οὐδὲν γάρ ἔσμεν πλὴν Ποσειδῶν καὶ σκάφη*. Meineke edits here *ἄλλ*: which seems more correct, especially where it is the nominative case and predicate in a sentence.

229. *έμει γάρ κ.τ.λ.*] Of course I sing; for the Muses, Pan, and Apollo, love my song, and I shall not stop it for your meddlesome objections. The frogs do not recognize the god in Dionysus: even Aeacus does not do so: it needs a brother god Pluto. Cf. l. 670.

230. *κεροβότας*] Three explanations are given. (1) 'that treads the mountain peaks:' cf. *Nub.* 597 *ὑψικέρατα πέτραν*; compare also such names as Matterhorn, Schreckhorn. (2) 'horn-footed'=goat-footed, supported by Homer's hymn to Pan l. 2, *αγυπόδην δικέρωτα, φιλόκροτον*. (3) 'the horned walker or dancer:' the emphasis being on the first part of the compound, as in Soph. *O. C.* 718 *ἐκατομπόδων Νηρῆδῶν* is probably 'the hundred dancing Nereids.' And Homer's *δικέρωτα* might be quoted to support this, horns being the characteristic of Pan. All three interpretations are mentioned by the Scholiast.

καλαμόφθογγα π.] 'who draws merry music from his reed.' 'Pan primus calamos cera conjungere plures instituit.' Virg.

233. *δόνακος*] The reed was used of old in place of horn. And the horn, or tortoise-shell, was a kind of sounding-board to the lyre. 'In fidibus testudine resonatur aut cornu.' Cic. *N. D.* 2. 57. 144. Homer (*Hymn to Hermes* 47) describes the making of the first lyre: *πήξε δ' ἄρ' ἐν μέτροισι ταμών δόνακας καλάμοιο πειρήνας διὰ νῶτα διὰ ρυσοῦ χελώνης. ἀμφὶ δὲ δέρμα τάνυσσε βοὸς πραπίδεσσιν ἔγγιτι, καὶ πήχεις ἐνέθηκ', ἐπὶ δὲ δύνοντος ἡραρεν ἀμφοῦν ἐπτὰ δὲ συμφώνους δύων ἐτανύσσατο χορδάς.* Plainly both shell and δόναξ form the back or sounding-board of this lyre, for the arms, or sides, and the cross-piece, or bridge, are distinctly mentioned afterwards. The union of δόνακας καλάμοιο 'reed-stalks' shows that these two words need not be distinguished, as some have fancied. The fragment of Sophocles: *ὑψηρέθη σου κάλαμος ὥσπερει λύρας* 'the reed sounding-board, as it were, of your lyre is removed' =you are as weak as a lyre without a sounding-board' is aptly quoted by Fritzsche. Hence δ. *ὑπολύριος* is certainly 'the reed that backs the lyre,' that forms the sounding-board. And Hesychius has *Κάλαμος*: *τὸ ὑποτιθέμενον τῇ λύρᾳ ηχεῖν*.

241—9. We will sing now, if ever we did in weather fine or wet.

245. *πολυκολύμβοισι μ.]* 'strains of song broken by many a dive:' a sort of accompaniment of 'flop' going on at intervals, as the frogs plunge down.

247. *χορελαν*] 'choric song accompanying our dance.'

249. *πομφ.]* 'with bursting bubbles' seething sounds:' a word untransferable to our tongue.

250—2. Dionysus mimics their croak, as below, l. 262, *τὸ λέγειν βρεκεκεκέξ παρ' ὑμῶν ξμαθον.* Schol.

253. *τάρα]*=*τοι ἄρα.* Cf. *Ach.* 323 *δεινὰ τάρα πείσοματ.*

257. D. pretends indifference, dismissing them with a curse.

260. *χανδάνγ]* Cf. *Hom. Il. λ.* 462 *ἡύσεν ὅσον κεφαλὴ χάδε φωτὸς*, 'he shouted with all the voice-power of mortal head.'

265. *δέη]* Pronounced as one syllable: so in *Plut.* 216 *κἄν δέη μ' ἀποθανεῖν.* Some write it *δῆ*.

268. *ξμελλον ἄρα]* 'I was destined after all...' =I thought I should do it at last. In *Ach.* 347, *Nub.* 1301, *Vesp.* 460 the same combination is used, but with *ἄρα*. The infin. is *future inf.* in every place but *Ach.* 347.

271—322. Dionysus hails Xanthias, who has made his way round to the landing-place. They advance through the dim light, D. being terrified by strange sounds and sights. When clear of these they hear the strains of an approaching Chorus, which proves to be the *Mystae*.

271. *ἢ Ξανθίας]* 'Is it Xanthias? is Xanthias there?' Some read *Ξανθία*: then *ἢ* is an exclamation, 'Hi! Xanthias.'

272. *λαῦ]* X. shouts to be heard, because it is so dark that they cannot see well.

273. *τάντανθι]* 'where you are or have been.'

275. *ἔλεγεν]* sc. *Ηρακλῆς.* See above, ll. 145—51.

276. *νὴ τὸν Η.]* As X. has seen them, D., not to be outdone, has seen them too: and then turns to the spectators: as in *Nub.* 1096, *Vesp.* 73.

281. *εἰδὼς κ.τ.λ.]* Knowing my prowess (says D.) Hercules wanted to frighten me by exaggerations, lest I should encounter and overcome these monsters, he wanting to keep all the honour of such deeds to himself. The next line is parodied from Euripides *Philoct.* *οὐδὲν γὰρ οὕτω γαύρον ὡς ἀνήρ ἔφει.*

284. *ἀγώνισμ' ἀξ.]* Some deed of high emprise to match our travel.

285. *νὴ τὸν Δλα· καὶ μὴν]* 'By Zeus, yes. And hark! I hear a noise.' X. affects to assent to his master's wish for adventure, and invents a monster. It is strange that all the older editors except Fritzsche should have removed the stop after *Δλα*. The instances given by Kock of *νὴ τὸν Δλα* placed (as he thinks) too early in the sentence are little to the point: in all of them (*Nub.* 652, *Vesp.* 217, *Lys.* 609) the words can be translated naturally in their actual order; and the asseveration in two of them refers to what goes before. *καὶ μὴν* constantly introduces some new person, seen or heard. So in l. 288, where X. first *sees* the creature.

293. *Ἐμπονσα]* A spectre supposed to be sent by Hecate to scare travellers in the gloom, a monster of Protean variability.

294. *σκέλος χ.]* D. suggests 'and it has a brazen leg'—perhaps from some popular notion about the Empusa. X. accepts this, and gives it another of absurd material.

297. *ἱερεῦν]* He looks to the priest of Dionysus, who had a conspicuous seat in the theatre, and was, we may suppose, a wine-bibber, and of ruddy complexion. He is again referred to in l. 308.

298. *Ἡράκλειος]* He appeals to Hercules the deliverer (*ἀλεξίκακος*): and D. was dressed like Hercules. But D. does not want to be recognized as H., thinking that this may bring him into trouble; as indeed it does afterwards.

καλεῖς] Future tense.

301. *ἴθι γέπερ ἔ.]* To the Empusa, whom he supposes to pass on. Then turning to D. *δεῦρο, δεῦρ'*. So Mitchell explains: and certainly *ἴθι*, 'go on thy way,' does not suit with *δεῦρο*, 'come hither,' addressed to Dionysus. Unless there is a distinct interval: 'Go your way for a coward as you are,' contemptuously to D. who is flying: then, after a while, thinking the joke has gone far enough, 'Master, come back, we're all safe.' Without stage directions, points like this must remain doubtful.

303. *Ἡγέλοχος]* Hegelochus was acting Orestes in Euripides' play of that name. In speaking l. 279, which is here quoted, he so pronounced *γαλῆν*' *ὄρω* as not to mark the elision, but make it *γαλῆν* *ὄρω*, 'I see a cat,' in place of 'I see a calm.' This mistake became quite famous, and was ridiculed in several comic passages noticed in the Scholiast. In the line, as given here, editions vary: the older have

γαλῆν', Fritzsche, Meineke, and Kock *γαλῆν*. Fritzsche argues that Xanthias says, 'we may now say as H. did, for after a storm I see a cat.' H. did *not* say 'after a storm I see a calm.' But the supporters of *γαλῆν'* may reason thus: Xanthias says, 'We may now speak as H. did; for after the storm I (Xanthias) see a calm.' Xanthias might say 'we may speak the line which Hegelochus spoke,' or even 'as Hegelochus spoke it;' and yet he, Xanthias, might then apply it as Euripides wrote it. In fact the gist of the whole is, 'We may apply to our case Euripides' line which Hegelochus spoke so absurdly.'

308. *ὅδι]* 'This priest of yours' blushed with sympathetic fear or shame for you.

311. *αἰθέρα κ.τ.λ.]* 'Is it Aether or Chronos?' Euripides' deities; see above, l. 100. Some give the line to Xanthias, spoken sarcastically.

314. *εἰσέπνευσε]* 'Yes I heard the breath of flutes, and also a breath of fragrance from torches reached me.' The flame would be perfumed by incense. Cf. below, l. 338, *ὡς ἡδύ μοι προσέπνευσε χοιρελῶν κρεῶν*.

318. *ἐκεῖν']* That which Hercules had told them, ll. 154—7.

320. *δυντερ Διαγύρας]* *φόδει* is the natural word to supply. But as Diagoras of Melos was a despiser of the gods, some have supposed that there were two persons of the name, one a dithyrambic poet. It is also possible that the Melian Diagoras in his early life wrote odes to Iacchus. For this Diagoras cf. *Av.* 1071. *φόδειν τὸν Ἰακύον*, 'to sing the Iacchus hymn,' as *φόδειν τὸν Ἀρμόδιον*, 'to sing the Harmodius lay.'

324—413. While D. and X. are standing aside, the Chorus enter: they call on Iacchus to lead the dance with flaming firebrand, and welcome his appearance (strophe 324—336, antistrophe 340—353). Then, in the anapaests (354—371), they make proclamation that all tasteless, quarrelsome, traitorous persons get them gone. They then encourage themselves to sport and mirth, calling upon the saving Persephone, on Demeter, and again more fully on Iacchus. Without doubt this whole interlude is an imitation of the procession and ceremonies of the Eleusinian mysteries: especially of the sixth day, when the statue of Iacchus, with myrtle garland and bearing a torch, was carried from Athens to Eleusis with shout and song. At the bridge over the Cephissus jests and ridicule of the passers-by were customary: called *γεφυρισμός*: imitated ll. 416—30. For particulars of the Eleusinia see Smith, *Dict. Ant.*

The Eleusinian procession had been discontinued since the occupation of Decelea by the enemy: the mystic treasures had been carried by sea. Only in the year 407, under a strong military escort led by Alcibiades, was it renewed for once. Hence this exhibition of some of its ceremonies in the under-world would be attractive to the Athenians.

324. *πολυτίμητ']* *πολυτίμοις* Herm., Fri., Mein., Kock. The ms. *πολυτιμῆτοις* needed correction. The frequent use of the vocative *πολυτίμητε*, cf. ll. 337, 397, in addressing a god makes for Dindorf's read-

ing. Iacchus, son of Demeter, must not be identified with Dionysus, son of Semele: they are quite distinct.

329. *βρύοντα στ. μύρτων*] 'berry-laden myrtle-wreath.' *μ.* genit. from *μύρτον* the fruit.

334. *τιμάν*] 'service,' i.e. dance in honour of a deity: cf. below, 348. But the apposition of this word to *χορείαν* and its connexion with *έγκατακρούων* is harsh. Hamaker proposed *πομπάν*, Kock edits *τ' ἔμάν* here, and *φλέγων* in l. 350. For the sense *τ' ἔμάν* is not very good. There are a few other verbal differences in the texts at the close of this strophe, but not important to the sense. With Dindorf's readings it runs, 'beating with bold foot the free and sportive measure, abounding in graces, even the chaste sacred dance for the holy mystae.' The dative may be because Iacchus is called on to lead the dance, to give the time, as it were, for them. Or (Schol.) *ἐν* from *έγκατακρούων*, 'among the holy mystae.' Or with *ιεράν*, 'held sacred by the mystae' (Paley).

338. *χοιρέων κρεῶν*] The customary victims at the mystic rites. Cf. Ach. 764 *χοιρούς μυστικάς*. From these X. gets 'a whiff.' The impersonal constr. with the genit. is as *Vesp.* 1058 *τῶν ιματίων δόχσει*.

340. *ἔγειρε*] 'Arouse thee:' said by the Chorus to itself. Iacchus obeys their summons and is come. Meineke's text, explained after Fritzsche, has been taken. l. 341 is merely exclamation, and *φώσφορος ἀστὴρ* nominative to *ηκει*. But by *φώσφορος ἀστὴρ* is meant Iacchus himself. Kock reads *"Ιακχος* for the two vocatives: the sense is then the same. As there are three syllables too much in l. 340, if *τυδσσων* be kept there, Fritzsche inserts another *"Ιακχε* at the end of l. 324.

345—8. The old forget their age and dance. As do Cadmus and Tiresias in Eur. *Bacch.* 185.

347. *ἐνιαυτούς*] 'cycles;' *ἐνιαυτός* being used for a number of years. We find mention of an *ἐν.* of eight years: also of nineteen.

348. *ὑπὸ τιμᾶς*] 'under the influence of the sacred service:' cf. above, l. 332.

354. *εὐφημεῖν χρῆ*] The leader of the Chorus speaks in the character of the Hierophant, the proclamation being an imitation of the real one at the mysteries. These tetrameter anapaests appear to be something like a parabasis: and it should be remarked that the later and true parabasis (675—737) has no anapaests.

356. *Μονσῶν*] The uninitiated in poesy are warned off: 'procul este, profani.' *καθαρένει*, 'is true or pure in taste.' Cf. *Vesp.* 1015 *νῦν αὐτε λεψ προσχετε τὸν νοῦν εἰπερ καθαρόν τι φιλεῖτε*. Compare also *Vesp.* 631. *καθαρός* poetically is 'pure, genuine, the real thing.' The actual word in its religious sense may have been in the hierophant's proclamation.

357. *Κρατίνου κ.τ.λ.*] 'whoever is not initiated into the mysteries of the tongue of the bull-eating Cratinus.' Dionysus is termed *ταυροφάγος* and *ώμηστής*; therefore, they say, Cratinus as his votary is so

called. The epithet is intelligible enough as applied to the god, when we remember the Bacchanalian frenzy of his worshippers (*Eur. Bacch.* 737—47); but its transference to a poet, of whose drinking powers we hear much, but nothing of his *ταυροφάγλα* in the savage sense, is not very natural. Fritzsche interprets it 'dithyrambic, dithyrambic prize-winner,' because a bull was the prize for the dithyramb. This explanation the Scholiast gives first: then *ἥ, δτι φίλουνος ἥν, διὰ τοῦτο ἐπιθετον αὐτῷ τοῦ Διονύσου ἐπιτιθέασιν*: i. e. because he loved wine he is called 'bull-devouring:' a questionable piece of reasoning. Two other hints for explaining *τ.* are given by the Scholiast, which have been undeservedly neglected, in the words *τολμηροῦ, λαιμαργοῦ*, 'bold, gluttonous.' Now 'bold' is preeminently the word for Cratinus: cf. 'audaci afflate Cratino,' Pers. *Sat.* I. 123, and his character by Aristophanes in *Eg.* 526—8. Or, though not a raw-flesh eater, we may believe the great drinker to have been a great eater also. In either of these senses *ταυροφάγος* could be used without violence: a man recklessly bold might be called 'a bull-eater,' much as we term one who affects such a character 'a fire-eater.' There may be also some allusion to Dionysus and to the dithyrambic prize. The antiquarian explanations of the word may be to the point, but a plain meaning for the Greek word applicable to Cratinus' known character is what we want, and is best supplied by interpreting it 'bold, dauntless.'

358. *τοῦτο π.]* i. e. *βωμολοχενομένοις*, or *ποιοῦσι βωμολοχεύματα*. The use of *τοῦτο ποιεῖν, δρᾶν* instead of repeating an active verb is common: it is rather different here, but the sense is plain.

359. *στάσιν]* The bitterness of party spirit at Athens was at this time great. The audience might fit these remarks to whom they pleased.

362. *τάπερρητ']* 'Contraband of war,' as in *Eg.* 282 *νὴ Δὶ ἐξάγων γε τάπερρηθ'*. The island of Aegina lay convenient for the exportation of such forbidden stores.

363. *εἰκοστολόγος]* 'About this time the Athenians imposed on the subject states in place of the tribute a tax of one-twentieth on goods carried by sea, thinking thereby to increase their revenue.' Thuc. VII. 28. This was in B.C. 413. The farmers of such taxes were *εἰκοστολόγοι*. Plainly Thorycion had abused his position and opportunities.

364. *ἀσκώματα]* 'rowlock-paddings,' cf. *Ach.* 97.

366. *'Εκαταλων]* 'Shrines or images of Hecate,' the patroness of street-corners. Cinesias, a song-maker for cyclic-dancers (*κυκλιοδιδάσκαλος, Av.* 1403), is said to have thus insulted the shrines of Hecate. Cf. *Ecccl.* 330.

367. *ρήτωρ]* Archinus and Agyrrhius did this, acc. to the Scholiasts here, and on *Ecccl.* 102.

369. *τούτοις αὐδῷ]* The MSS. have *τούτοις ἀπανδῶ*; editors correct for *τούτοις* variously *τολσιδ', οἰσιν, τοῦτον*. Brunck corrects *αὐδῷ* for *ἀπανδῶ*. And there is no objection to this reading: the three commands thus rise in force most neatly: *αὐδῶ, ἀπανδῶ, μάλ' ἀπανδῶ*. The mistake of altering the first *αὐδῶ* into *ἀπανδῶ* would be easy. The

compound *ἀπανδῶ* cannot be rendered 'forbid,' as the infinitive has no *μή* to complete the prohibitive sense.

370. *ἔξ. χροῖς*] 'to make way for, give place to:' *ἔξιστασθαι* takes dat. of the person for whose advantage or honour one departs from a place. So Virgil (*Georg.* II.): *Tmolius assurgit quibus*, 'to whom T. rising gives place.'

371. *καὶ παννυχίδας*] Meineke's changes here rest on no authority: is it certain that *ἔγειρεν παννυχίδας* is 'ineptum'?

374. *ἔγκρούων*] *βαίνων εἰρύθμως* Schol., cf. above, l. 330.

376. *ἡριστηται*] 'we have feasted enough.' To this it is objected that the *Mystae* *fasted* at this time of the mysteries: also that an *ἀριστον* could not be mentioned in connexion with nocturnal rites. The first objectors read *ἡγιστευται*, 'the purging rites are fully done.' Others *ἡριστευται*, 'we have had enough of victory (and war).' The devotees cannot have fasted throughout the *Eleusinia*: *ἡριστηται* might perhaps be understood of any sacred banquet. Nor is the conduct of the *mystae* below necessarily an exact copy of those above. Finally, as Paley points out, the *mystae* certainly *have* been feasting, or whence the whiff of roast pork and the chance of tripe, at l. 338?

377. *ἀρεῖς*] The *α* long from *ἀειρω*, *ἀερῶ*, as Porson shows on *Eur. Med.* 848.

378. *Σώτειραν*] Persphone had this title, as we learn from coins: and she is doubtless meant here.

380. *ἐς τὰς ὥρας*] 'to the coming seasons,' i. e. to every coming season, for ever. Cf. *Nub.* 562 *ἐς τὰς ὥρας τὰς ἐτέρας*, and *Thesm.* 950 *ἐκ τῶν ὥρῶν ἐς τὰς ὥρας*.

382. *ἄγε νῦν*] The anapaests again spoken by the leader: the two stanzas by the whole chorus, or each by a semichorus.

387. *καὶ μ' ἀσφαλῶς πάσαι*] Supply *δός*: as also to the other infinitives.

393. *ταινιοῦσθαι*] The victor in the jests at the bridge on the return from Eleusis was crowned with a head-band or fillet. But the Chorus mean also to pray for victory in the rivalry of comedies. Translate *νικήσαντα* with *ταινιοῦσθαι*, but *παίσαντα καὶ σκ.*, 'after sporting and jesting.'

395—6. The leader calls for a hymn to Iacchus.

395. *ώραιον*] 'blooming, ever young.' Called 'florens Iacchus' by Catullus: 'puer aeternus' and 'formosissimus' by Ovid.

398. *μέλος*] *τέλος* Mein, *μέρος* Kock. Of these the first seems the better: *τέλος ἑορτῆς*, the sacred rite of the festival. But the common text is perhaps defensible.

400. *θεὸν*] Demeter at Eleusis; the 'long way' is the way thither.

404. *κατεσχέσω*] Iacchus set the fashion of rent garment and sandals, which his worshippers followed: thus mirth and laughter were promoted and expense saved. Ragged garments were in fashion at the

Eleusinia. Fritzsche, however, thinks that the *σχιστός χιτών* and *σχισταὶ*, a particular kind of woman's robe and slipper, are meant. The word *ἀξημίους*, 'without loss, expense,' seems to confirm the first explanation.

414. *έγώ*] Dionysus and Xanthias profess their willingness to join the dance: aside to each other, not aloud to the Chorus. Plainly it is not till l. 431 that they come forward. Kock, objecting to D. and X. taking part in dialogue with the Chorus here, supposes the two lines to belong to two members of the Chorus. But explaining them as an 'aside' removes the objection.

416—21. An imitation of the *γεφυρισμός*. See on l. 324.

417. *'Αρχέδημον*] The accuser of Erasinides, one of the generals at Arginusae. He is attacked as being of foreign extraction. See below, l. 588.

418. *ἔπτέτης κ.τ.λ.*] 'in seven years did not get fellow-clansmen:' did not get enrolled in a *φραρία*, as every true Athenian child was bound to be soon after birth. There is also a play on *φραστῆρας ὀδόντας*, the teeth which children have at seven years: there was (Schol.) a proverb *ἔπτέτης ὃν ὀδόντας οὐκ ἔφυσεν*.

420. *ἄνω νεκροῖσι*] Cf. above, l. 177.

421. *τὰ πρώτα*] 'the very head:' the neuter as in Latin, 'prima virorum,' Lucret.

431—459. Dionysus coming forward asks the way to Pluto's house: he and Xanthias proceed thither: meanwhile the Chorus finish their strain and go to their reserved and flowery paradise.

439. *Διὸς Κέρυνθος*] The Corinthians plumed themselves on their descent from Corinthus son of Zeus; whose claims they brought forward even to the weariness and disgust of their hearers. Hence *Διὸς Κ.* became proverbial for anything repeated *usque ad nauseam*. Xanthias therefore saying 'What is this but Corinthus son of Zeus in the bedding?' means 'what is this but the old order to take up the bedding, the order which I am so tired of hearing?' Besides this Fritzsche supposes the *στρώματα* may have been of Corinthian make, Corinth being famed for them, and marked in some way with *Κέρυνθος*. And many suppose a further reference to *κέρεις*, as in *Nub.* 709: but this seems very doubtful. In *Eccl.* 828 the application of *Διὸς Κ.* is rather different. Chremes is speaking of a scheme for enriching the state which promised well, but failed: *ὅτε δὴ δ' ἀνασκοπουμένοις ἐφαλνετο ὁ Διὸς Κέρυνθος καὶ τὸ πρᾶγμα οὐκ ἥρκεσεν*. 'Much profession little performance, much cry little wool' seems the force of the proverb there. The expression is used in Pind. *Nem.* VII. 155.

440. *χωρεῖτε κ.τ.λ.*] Again the chorus-leader speaks as the priest or torch-bearer (*δαδοῦχος*) of the procession.

441. *κύκλον*]=*περίβολον* 'enclosure.'

450. *τρ. καλλ...ξυνάγονοι*] 'sporting after our fashion in the fairest dance which the blessed Fates join.' In *καλλιχορώτατον* is implied *χορὸν*, hence *ξυνάγειν*.

458. *ξένοις*] To strangers the Athenians were friendly, the Spartans just the opposite. Cf. Pericles' funeral oration in Thuc. II. *ἰδιώτας = πολίτας*.

460—502. D. and X. arrive at Pluto's gate and knock. Aeacus comes to open, and on seeing, as he thinks, Hercules, abuses him for his theft of Cerberus, and threatens terrible punishment. He goes out to fetch ministers of vengeance. D. is faint with terror: and as X. professes not to be alarmed, he proposes an exchange of dress and character, which they make accordingly.

461. *οὐπιχώριοι*] *οἱ ἐπιχώριοι*.

462. *γενέσει*] Rather a curious application of the verb: but it is used = 'to try' in almost any sense. For *οὐ μὴ* with the two future indicatives 'don't do this, but do that,' see above, I. 202: Bergk's *γενέσαι* (imperat.) is no improvement.

463. *καθ' Ἡρ.....ἔχων*] 'With the spirit as well as the dress of Hercules.' D. shows some hesitation, and is told not to stand loitering there, but knock in Herculean wise. *σχῆμα* and *λῆμα* have a rhyming neatness.

464. *παῖ παῖ*] Summons to the porter Aeacus. So in *Av.* 57 *παῖ παῖ*, to the porter Hoopoe.

465—78. A furious torrent of abuse: the first two lines repeated from *Pac.* 182—3, where Hermes as porter greets Trygaeus. It is in ridicule of exaggerated tragic speech or acting.

468. *ἀπῆξας*] i. e. *ἀπῆξας*, from *ἀπατσω* or *ἀπάσσω*, 'you hurried away.' The old texts have *ἀπῆξα* from *ἀπάγω*, a rare aorist.

469. *ἔχει μέσος*] Cf. *Ach.* 571, *Eq.* 388.

470—75. This is said by the Scholiast to be a parody on expressions in the *Theseus* of Euripides.

472. *Κωκυτοῦ κύνες*] The Erinnies.

475. *Τ. μύραινα*] 'Tartesian lamprey: a supposed voracious sea eel. Tartessus in the unknown west (perhaps Cadiz) is supposed to produce strange monsters. Orestes compares his mother (Aesch. *Choeph.* 994) to a *μύραινα* or *ἔχιδνα*. There can be no doubt that all the expressions of Aeacus were meant to convey unmixed terror to Dionysus. If (as Fritzsche and Kock think) 'Tartesian lamprey' is also meant to suggest a delicate morsel, it can be only to the Athenian audience.'

477. *Τιθράσαι*] A new locality for the Gorgons, who commonly are placed in Libya. Tithras was an Attic deme, whose women were foul-tongued. Gorgons of Tithras is a comic substitution. But for Dionysus this also has of course a terrific sound.

478. *δρομαῖον*] A favourite word with Euripides. Cf. *Pac.* 160 *δρομαῖαν πτέρυγ' ἔκτελνων*. He simply means 'to fetch whom I will go post-haste.'

480. *ἀναστήσει*] D. has fallen fainting on the ground. X. bids

him rise. D. asks for a sponge: and when it is brought, and X. asks him where the pain is, points to his stomach.

487. *πῶς δειλὸς*] His presence of mind in asking for a sponge proved him no coward.

494. *ληματιὰς*] A verb of the same formation as *σιβυλλιᾶν* *Eq.* 61, *μαθητιᾶν* *Nub.* 183, and others. All these verbs have the notion of sickness: they express a diseased craving for something, or the possession of a quality perversely or excessively. Thus *σιβυλλιὰς* 'is sibyl-sick, has a craze for prophecies.' *μαθητῶ* 'I have the scholar fever on me.' Here *ληματιὰς* 'you have a lucky fever or fit.' Compare *δρθαλαῖαν* and the comic *λοφᾶν* in *Pac.* 1211. Even in prose (Dem. Xen.) we find *στρατηγιᾶν*. In this line some read *ληματίας* as an adjective.

498. *οὐ γάρ ἀλλὰ*] Cf. note on l. 192.

501. *οὐκ Μ. μαστιγίας*] 'the rascal from Melite:' by some said to be Callias, who lived in the deme of Melite, and had once in battle worn a lion-skin in imitation of Hercules. By others it is understood to mean simply Hercules, who was worshipped at Melite. Dionysus certainly seems to mean no compliment: 'you look an impudent rogue enough for anything;' whether the rogue be Hercules or Callias.

503—533. No sooner is the exchange made than a maid-servant comes out and invites the supposed Hercules to a feast, X. is about to enter, but D. now makes him change parts again.

504. *ἡ θεός*] Persephone.

505. *κατ. χύτρας ἔτνους*] 'pots of soup made of bruised peas:' cf. above, l. 63. Provision is made as if for a regiment.

508. *καλλιστ'*] A polite refusal: so in l. 512 *πάνυ καλῶς*.

οὐ μὴ περιψομαῖ] A rare constr. is this *οὐ μὴ* with *first person* of future indic. It occurs also in Soph. *El.* 1092. It is a strong negation. See note on *Pac.* 1039 for the general distinction between *οὐ μὴ* with future ind. or aor. subj.

510. *δρυθεῖα κρέα*] 'poultry, chicken.' *ὅρνις* is specially used of the domestic fowl.

512. *ἔχων*] As in l. 202.

518. *ἀφαιρεῖν*] 'to take away' from fire or spit. Cf. *Ach.* 1119 *σὺ δὲ ἀφελὼν δεῦρο τὴν χορδὴν φέρε*.

520. *αὐτὸς*] 'myself.' A servant would use the term of his master: a pupil of his teacher, as in *Nub.* 219. Xanthias in his new dignity uses it proudly.

522. *σπ. ποιεῖ*] 'you don't, I fancy, take it in earnest, do you?'

523. *νεσκενάσα*] The same compound in *Ach.* 384 *έάσατε ἐνσκενάσασθαι μ'* 'let me dress myself up.'

526. *οὐ δή πού μ'*] 'you don't surely mean do you?' Such appears to me the force of this: and in *Av.* 269 *οὐ δήπον ταῦς* 'it isn't surely a peacock, is it?' It is a negation which the tone shows to be a mistrustful one, and equivalent to a question. In form it seems to

claim a negative answer, but with some fear or idea of an affirmative. This affirmative here follows, for Dionysus replies 'I don't intend it presently, but I do it at once.' In *Av.* 269 the bird turns out *not* to be a peacock, though Euelpides may have had an idea it would be one. Fritzsche distinguishes, as almost opposites, *οὐ τι πον* and *οὐ δῆ πον*, the former as expressing a false opinion, the latter a true one. As regards the first he makes out his case (*Nub.* 1260, *Pac.* 1211): as regards the second he appears to fail; for in his first instance (*Av.* 269), there is no answer to show that the bird *was* a peacock, rather the reverse: while in this passage the substance of Dionysus' answer is indeed affirmative, but surely the whole pathos of Xanthias' appeal vanishes if we suppose it "in re satis probabili gravem interrogationem" (Fri.), and render it 'are you not indeed etc.' The other passages, *Ach.* 122 *οὐ δῆπον Στράτων*, and *Eccl.* 327 *οὐ δῆπον Βλέπυρος*, appear quite similar: 'not surely Straton? not surely Blepyrus?' though in this last case it is Blepyrus.

529. *πολούς*] Cf. *Ach.* 62, 109, *Eg.* 32, etc. for this contemptuous form of question.

530. *τὸ δὲ κ.τ.λ.*] Arrange *οὐκ ἀνόητον δὲ (ἢν) καὶ κενὸν τὸ προσδεκῆσαι κ.τ.λ.*

531, 2. X. resigns himself, with a hint that his turn may come.

534—41. The Chorus commend Dionysus' cleverness in getting the best for himself, and changing like Theramenes.

535. *περιπετλευκότος*] A sort of Ulysses, *ἄνδρα πολύτροπον* (Homer), with allusion possibly to Dionysus' own travels.

537. *τοῖχον*] *οὐ γάρ ποτ' εἴων Σθένελον εἰς τὸν εὔτυχῆ χωροῦντα τοῖχον τῆς δίκης σ' ἀποστερεῖν*, Eur. *Alcmena*. Cf. also Eur. *Orest.* 885. The metaphor is from sailors shifting to that side of the ship which is uppermost and out of the waves.

541. *Θηραμένος*] Proverbially a turncoat or weathercock, and hence nicknamed *κόθορνος*, a shoe that would fit either foot. His cleverness in this way is again commended I. 970.

549—589. Two landladies come in: they recognize the thievish Hercules who stole and ate their provisions, frightening them out of their wits. They now prepare vengeance, sending for help to bring the rascal to trial. Then D. wheedles X. into taking Hercules' character again.

549. *Πλαθάνη*] The other landlady: they had each a maid-servant, cf. below, I. 569. Apparently the two were partners keeping the same inn.

552. *τινί*] 'Somebody's in a scrape:' 'somebody will pay for it:' the somebody is Dionysus.

554. *ἀν' ἡμιωβολιαῖα*] 'each worth half an obol.' This is the sense: but the reading is very doubtful. Some editors speak of 'the distributive sense of *ἀνά*', and appear to think this enough. Of course the use of *ἀνά* with substantives, cardinal numbers, etc. is well known: *ἀνά πᾶσαν ἡμέτεραν, ἀνά ἑκατὸν, ἀνά πεντήκοντα* 'in hundreds, in fifties.'

And so ἀν' ἡμιωβόλιον would be right enough, 'at the rate of a half-obol.' But ἡμιωβολιαῖος is an adjective meaning 'worth half an obol' : how can the preposition be explained with it? In English we might say 'He ate twenty threepenny loaves' ('threepenny' being an adjective) : or 'He ate twenty loaves at the rate of threepence.' But we could not say 'twenty loaves at the rate of threepenny.' The Scholiast reads ἀνημιωβολιαῖα as one word : and Holden following Meier accepts this. The adjective would be a curious one : it is as if we should say 'twenty *at-a-penny* or *penny-apiece* buns ;' but that ἀν' should govern the adj. ἡμιωβολιαῖα appears impossible. Probably the syllable ἀν' is corrupt. πάνθ' ἡμ. might be suggested.

Obol portions and half-obol portions are mentioned in some comic fragments.

557. *κεθόρους*] women's shoes : see above on l. 47.

558. *τι δαλ;*] In sudden remembrance of a fresh charge of theft.

559. *χλωρὸν*] The fresh cheese was kept in baskets : cf. Hom. *Od.* i. 247, *αὐτίκα δ' ἡμισυ μὲν θρέψας λευκοῖο γάλακτος πλεκτοῖς ἐν ταλάροισιν ἀμησάμενος κατέθηκεν.*

564. *δοκῶν*] 'pretending' : a common use of this verb, expressing not merely 'appearance, semblance' but 'intentional putting on of such appearance.'

566. *κατήλιφ'*] 'upper room, loft' : a word only found here, and once in Lucian, where the words are 'having climbed up to the *κατήλιφα*.' It is said by old grammarians to be the same as *μεσόδυμη* : but what the *μεσόδυμη* of a house was, is conjectural.

569. *προστάτην*] 'patron,' not δήμου *προστάτης*, but 'protector,' the person who for *μέτοικοι* at Athens looked after their interests, esp. in legal matters. When alive, Cleon, in *Vesp.* 409, is sent for to uphold the cause of the litigious old men. Therefore in Hades he and Hyperbolus are still similarly employed. Cleon had died in 422, Hyperbolus in 411.

570. *σὺ δ'*] To her maid-servant, as is l. 569 to the other's maid-servant.

576. *ஓ*] certainly refers to *λάρυγγα*. For *κατασπᾶν* similarly used of gulping down cf. *Eg.* 718, *αὐτὸς δ' ἐκέινου τριπλάσιον κατέσπακας*.

578. After this verse the landladies go out.

581. *μηδαμῶς*] Do not say so : do not refuse to become Hercules.

583. *δοῦλος κ.τ.λ.*] referring to Dionysus' own words : cf. above, l. 531.

585. *κᾶν*] The ἀν' is repeated in *οὐκ ἀν' ἀντείπομα*.

587. *πρόρριξος κ.τ.λ.*] A solemn form of imprecation made ridiculous by the addition of Archedemus to the devoted company. For whom cf. above, l. 417.

589. *ἐπὶ τούτοις*] The terms being such, X. would be sure of Archedemus' destruction by way of compensation if D. should break faith.

590—604. The Chorus exhort X. to courage if he wants to remain as Hercules. X. says he will be up to the mark.

592. ἀνανεάγειν] intransitive: 'to become young again,' not 'to make young again.' The syllables wanting are supplied by *πρὸς τὸ σοθαρόν* in Meineke's text: which words are written as a gloss in some MSS. Fritzsche inserts *πρὸς τὸ γαῦρον*. Either is fairly good for the sense.

595. βαλεῖς] 'shall let fall, utter.' ἐκβάλλειν in this sense is commoner, hence some read κακβαλεῖς, cf. *Vesp.* 1289.

599. ἦν χρηστόν] If anything good is going, as was the invitation to a feast at Persephone's, D. will want to be Hercules again in order to get it.

601. οὐδὲ δτι] In spite of the δτι above it is repeated, being very common with οὐδὲ, εὐ οὐδὲ, in this position.

603. ὀργανον] Cf. βλέπειν νᾶπν, κάρδαμα, *Eg.* 631, *Vesp.* 455.

604. καὶ δὴ] 'even now.' Cf. *Eccles.* 786 καὶ δὴ μὲν οὖν 'nay rather I am already doing' in answer to a question 'Are you going to do?'

605—673. Aeacus returns with slaves, whom he bids arrest the dog-stealer. Xanthias shows fight, protests his innocence, and offers his slave for torture, that the truth may come out. Then Dionysus asserts his divinity, and warns Aeacus to desist. To find out which is the god, it is settled to whip both. But this test fails: they manage to turn their cries of pain into quotations. At last in despair Aeacus takes them indoors to Pluto who, as a god, will know the truth.

606. ἀνέστον] Two slaves at first seize Xanthias: then his resistance makes more force necessary, and three more are summoned. Dionysus says ἥκει τῷ κακῷ in mimicry of Xanthias at l. 552.

610. εἶτ' οὐχὶ δεινὰ κ.τ.λ.] The dialogue here is differently arranged by different editors. And τύπτειν.....τάλλότρια is very differently rendered. With the text adopted the connexion I take to be this: Dionysus means to urge on Aeacus against Hercules, 'Isn't it a shame that this fellow should use blows when, besides, he is a thief?' i.e. that he should add to the crime of theft the crime of violence. 'Say rather it is monstrous,' replies Aeacus. 'Nay it is intolerable and a shame,' says Dionysus. But others make τουτον̄ object of τύπτειν, not subject: 'Isn't it a shame to beat this poor fellow?' This must be ironical, for Dionysus is glad to see Xanthias beaten: so must also μάλλ' ὑπερφν̄ be, if given to Aeacus, but some give this to Xanthias. And the πρὸς τάλλότρια, 'and that too other people's property,' is rather perplexing with this interpretation. πρὸς is certainly adverbial, as in l. 415 κάγωγε πρός. Some read πρὸς τ' (πρὸς τε).

615. γενναῖον πάνν] 'I will act quite the gentleman with you.' Xanthias cleverly brings Dionysus into the scrape.

618. κλίμακι] ἥτις οὖσα ὄργανον βασανιστικὸν διαστρέφει τὰ σώματα τῶν βασανίζομένων. Suid.

621. *πλινθούς*] Some think this means 'hot bricks,' a kind of ordeal by fire: others a torture simply by weight of bricks laid on the victim.

πράσω] This would be mere play: X. excepts such torture. Masters were accustomed to except the severest torture in offering their slaves: X. does just the reverse. He also declines compensation for possible injury. With *μὴ δῆτ' ἔμοιγ' supply καταθῆς τάργυριον.*

626. *αὐτοῦ*] adverb 'here.'

628. *ἀγορεύω*] Reminding us of Dionysus to Pentheus in Eur. *Bacch.* 504, *αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σωφροσιν.*

630. *αἰτῶ*] imperat. mid. contracted from *αἰτιάον*: 'blame yourself for the consequences.'

632. *φήμ' ἔγώ*] assent to the question: 'yes, I hear it.'

635. *θεός*] Hercules: for X. was dressed up as Hercules, and had made no claim to be Dionysus.

643. *πληγὴν παρὰ π.]* The first *πληγὴν* is governed by some verb or participle supplied from *βασανίζω*: 'striking, inflicting.' *παρὰ*, 'corresponding to, for.'

644. *ἰδού*] 'There, I'm ready.' Xanthias strips.

645. *ἥδη κ.τ.λ.*] Aeacus strikes: X. does not move. Aeacus says, 'I have already struck you.' X. 'No, I don't think you have.' He then goes to D. who equally well dissembles all feeling. 'When will you strike?' Ae. 'I have even now struck.' D. 'How was it I didn't even sneeze?'

649. *ἀνύστις*] Kock reads *ἀνύστεις τι*; *ἀτταταῖ*, that Xanthias' exclamation may be repeated exactly by Aeacus in *τι τατταταῖ*. Meineke reads *ιατταταῖ*, *ιατταταῖ*, as Xanthias' exclamation, Aeacus then asking *μῶν ὡδ.*

651. *Διομεῖοις*] Diomea was an Attic deme, where was a temple of Hercules. X., who is playing Hercules, was sadly thinking when his own festival would be kept, which the war had interrupted.

653. *ἰοὺς ιοὺς*] This may be simply an exclamation on the sudden sight of anything. Cf. Aesch. *Ag.* 25, where the watchman greets the beacon-fire with it. So here it is a watchman's cry at seeing a company of horsemen.

655. *ἐπει*] 'For of course you don't care at all.' Aeacus affects belief in Dionysus' reason. 'I suppose it is onions that make your eyes water, since of course you don't care for the blows.' 'Not a bit,' replies D.

657. *ἀκανθαν*] Here he lifts his foot as if he had a thorn in it.

659. *"Απολλον"*] This he completes as an iambic line to disguise the cry of pain. So in l. 664—5. The Scholiast says it is a line from Ananias, who appears to have been a contemporary of Hipponax.

664. *Πόσειδον*] It does not seem Dionysus' turn to receive a blow: hence Kock supposes something lost after l. 663. Rather let this exclamation *Πόσειδον*, and its continuation *δεις Αἴγαλον*, be given to Xan-

thias. Then *ἡλγησέν τις* from Dionysus will correspond to *ἡλγησεν* of Xanthias in l. 660: and his quotation of Sophocles to the other line from Hippoanax. In l. 663, *μὰ τὸν Δλ'* *ἄλλ' ἡδη π. τ. γ.* will be Aeacus' amendment on the suggestion to lash the flanks. 'No, better than that, I will touch up your stomachs: do you present yours.'

665. *πρωνας*] Partly from Sophocles' *Laocoon*. As *μέδεις* governs the genitive, *πρωνὸς* is proposed. Others understand *ἔχεις* to be supplied to *πρωνας*. Kock objects to the lyric passage among iambics, and supposes *ἄλλος ἐν βένθεσιν* may have originally completed the iambic after *ἡλγησέν τις*, but that some marginal note-writer inserted the rest of the passage from Sophocles.

668. *πω]* 'yet:' even after such a severe trial I cannot yet find out the truth.

674—737. While they are gone to settle the question, the Chorus speak the Parabasis. This consists of a strophe, 675—685, an epirrhema, 686—705, an antistrophe, 706—716, an antepirrhema, 718—737. The strophe and antistrophe ridicule Cleophon and Cleigenes. The epirrhema gives advice, counselling a fairer assignment of honours and disgrace, and some leniency for faults in men who had done good service. The antepirrhema blames the state for preferring the base to the honest and good, both in coins and men.

675. *ἔπιβηθι]* The muse is invited to come and see the Athenian public, whose voice thousands are seated to hear.

677. *φιλ. Κλεοφῶντος]* 'more zealous for honour than Cleophon:' who was *φιλότιμος*, but no good citizen in Aristophanes' view. His Thracian origin is alluded to in the last line of this play, and Aeschines (*F. L.* 76) says of him *Κλεοφῶν ὁ λυροποιός, ὃν πολλοὶ δεδεμένον ἐν πέδαις ἔμνημόνενον, παρεγγραφεῖς αἰσχρῶς πολιτης καὶ διεφθαρκώς νομῆ χρημάτων τὸν δῆμον, ἀποκόψειν ἡπείλει μαχαίρᾳ τὸν τράχηλον εἰ τις εἰρήνης μνησθήσεται.* He withstood every proposal of peace. The comic dramatist Plato is said to have written a play against him and named after him; and the description of a violent and ignorant demagogue in Euripides' *Orestes* (l. 892) perhaps has reference to him.

679. *ἀμφιλάλοις]* L. and S. render 'chattering incessantly:' but such compounds as *ἀμφίγλωσσος* = *δίγλωσσος*, *ἀμφίδοξος*, and the like suggest that it means 'chattering with double tongue,' speaking a mixed jargon of Attic Greek and Thracian.

681. *Θ. χελιδῶν]* Cf. above, l. 93, and *Av.* 1681 *βαθράξει γ' ὥσπερ* *αλ χελιδόνες.* Also in Aesch. *Ag.* 1050 *χελιδόνος δίκην ἀγνῶτα φωνὴν* *βάρβαρον κεκτημένη* is said of Cassandra.

682. *ἔξομένη]* There may be some corruption in this verse. To speak of the 'Thracian swallow clamorous upon Cleophon's lips' as 'sitting on a barbarous leaf' seems meaningless. Birds do not sit on leaves: nor is *ἐπι* with accusative suitable: the swallow is perched on Cleophon's lips (*ἐπι χελεσιν*). Yet Meineke's *ὑποβάρβαρον ἔξομένη κελαδὸν* is not satisfactory; the qualifying *ὑπό* spoils the epithet. Bergk proposes *διπλ. βάρβαρον ἡδομένη πίτυλον*: but a 'joyous' voice is out of place, and *πίτυλον* an unlikely word, not admissible on mere con-

jecture. Kock ἐπὶ β. αἰρομένη κέλαδον, ‘raising (ἐπαιρόμενη) a barbarous cry.’ I cannot think ἐξομένη is wrong: comp. *Pac.* 801, δταν ἡρώα μὲν φωνὴ χελιδῶν ἐξομένη κέλαδη. The last word rather confirms κέλαδον, Meineke’s conjecture; and with it δτι might be substituted for ἐπὶ. The position of ἐξομένη seems defensible (*pace* Kock) in lyric language. We then have ‘on whose lips perched the Thracian swallow clamours forth terribly with her voice her barbarous chatter.’ If the common text be retained, render ἐπὶ β. ἐ. πέταλον, ‘sitting close-nestled to the barbarous leaf,’ the ‘barbarous leaf’ being Cleophon’s lip. But with ἐφ’ οὐ χειλεσύ this is strange language. Can it be purposely made so by the poet, to ridicule Cleophon’s bad Thraco-Greek? The swallow ‘twittering a nightingalian strain’ in the next line is rather a mixture.

683. ἀπολεῖται] Cleophon was plainly in danger from some trial. The rule was that in case of equal votes the accused escaped; as is seen first in Orestes’ trial, Aesch. *Eum.* 753, where Athene pronounces acquittal: ἀνὴρ δδ’ ἐκπέφευγεν αἴματος δίκην, ἵσον γάρ ἐστι τάριθμημα τῶν πάλων.

688. ἔξιστῶσαι] The chief ‘equalizing’ and ‘removing of apprehensions’ here meant by the poet seems to refer to the Four Hundred and their adherents. A. advises that they should no longer be looked on with mistrust, but the mistakes into which they were led by Phrynicus condoned.

689. Φρυνίχου] A supporter of the Four Hundred, assassinated in 411 B.C.

690. ἔγγενέσθαι κ.τ.λ.] To those who made this slip a chance should be given of clearing themselves and redeeming their character. Paley objects that λύσασθαι would be more proper, and renders it ‘it ought to be allowed us, in respect of those who then made a slip, to put away the charge and to forgive their past mistakes.’ But this appears rather a forced arrangement of the words: δλισθοῦσιν naturally seems governed by ἔγγενέσθαι. And ἐκθεῖσιν αἰτίαν, ‘having set forth, made known, the cause,’ seems as likely as the other rendering.

692. ἄτιμοι] To such citizens as have lost civic rights they should be restored. Such a measure of restitution was passed after Aegospotami. Cf. Xen. *Hellen.* 2. 2. 11.

693. μιαν] Sc. μάχην, at Arginusae. For the slaves who fought there received their freedom and Attic citizenship. ‘It is a shame,’ says A., ‘that, while the slaves who fought but in one sea-fight are made equal to Plataeans, those citizens who have fought side by side with you so often should be eternally disgraced for one fault.’ The Plataeans, on the loss of their city in the Peloponnesian war, were adopted as Athenians. The sentence is broken by the parenthesis κούδε.....ἔδρασατε, and then resumed with a different construction. The regular form would have been αἰτιχρόν ἐστι τοὺς μὲν ναυμαχήσαντας μιαν ἐλευθεροῦσθαι τοὺς δὲ πολλὰ ναυμαχήσαντας μηδεμιᾶς ἔνγγινώμης τυχεῖν. This form of sentence is frequent; and it must be noticed that it does not mean ‘it is a shame for the slaves to be freed’ absolutely; but only, *if* citizens are to be so harshly treated. In translating such a sentence it

is well to render the *μὲν* by 'while, whereas,' the *δὲ* by 'yet,' or to omit it: then the weight of the sentence falls on the second clause.

695, 6. *κούδὲ κ.τ.λ.*] You are right enough in rewarding faithful slaves; only don't be implacable to fellow-citizens.

697. *πρὸς*] Adverbial: besides this reward to slaves, you ought to grant indulgence to these citizens.

698. *οἱ...χοι πάτερες*] 'Who, as well as their fathers, fought.'

699. *ξυμφορὰν*] A word to lessen the impression of these men's offence, 'misfortune, not fault.'

700—5. Let bygones be bygones: if we are so exclusive, proud, and quarrelsome, we shall repent it, dangerously placed as we are.

703. *κάποσεμνυούμεθα τ. π.*] 'And give ourselves airs about our city.' This punctuation seems best. Fritzsche, Meineke and Kock punctuate after *κάποσεμνυούμεθα*, and Kock thinks *τὴν πόλιν καὶ ταῦτ' ἔχοντες* is the same as *καὶ ταῦτα τὴν πόλιν ἔχοντες*. His instance from *Plut.* 546 *πιθάκης πλευρὰν ἐρρωγύναν καὶ ταῦτην* is a poor parallel. The passage in Plato's *Rep.* 341, *νῦν γοῦν ἐπεχειρήσας, οὐδὲν ὥν καὶ ταῦτα*, means 'At all events just now you tried to do so, though you failed in this too'—not 'and that too though you failed.' Nor is there any objection to an accusative with *ἀποσεμνύεσθαι*, though it be without one in 1. 833.

704. *καὶ ταῦτ' ἔχοντες*] Repeat *πόλιν*, 'And that, too, though we hold our city rocked in the arms of the waves,' cradled in a billowy sea of turmoil. Cf. 1. 361, *τῆς πόλεως χειμαζομένης*. The Scholiast says that the expression is from a line of Aeschylus: *ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις*.

706. *εἰ δ' ἐγὼ κ.τ.λ.*] Said by the Scholiast to be from the tragic poet Ion.

708. *πιθηκός*] Cf. below, 1. 1085, *δημοπιθήκων*, and *Eq.* 887 *πιθηκοῦς* of Cleon's tricks. Who this Cleigenes was is unknown.

710. *βαλανεὺς*] Bathmen were a despised class at Athens. Cleon when disgraced is condemned *πόρναισι καὶ βαλανεῦσι διακεκραγέναι*, *Eq.* 1403. The bathmen appear to have sold the lye or potass, or whatever served for soap, and often to have cheated in that, making it of bad *λίτρων* and adulterating it with ashes.

712. *Κιμωλίας*] Cimolus is one of the Cyclades: it supplied a kind of earth possessing cleansing properties and therefore used as soap. *κρατοῦσι Κ. γῆς*, 'hold sway over Cimolian earth,' has a mock-tragic sound.

714. *λῶν τάδ' οὐκ εἰρ. ἔσθ'*] Knowing that his time is short, and that every one hates him, he is not peaceable, but goes about armed with a stick against street robbers. 'Peaceable' may also mean 'favourable to peace between Athens and Sparta.' A time of war and danger would give excuse for going about armed. Stealers of clothes appear to have been numerous at Athens. Cf. *Av.* 1491, *Ach.* 1166.

718. πολλάκις κ.τ.λ.] The city behaves in an equally foolish manner to the good old citizens and to the good old coin.

719. καλούς τε κάγαθούς] Kock, and Meineke in his latest critical notes, read κακούς for καλούς to obtain the double antithesis of the bad and good citizens to the new and old coinage. Dindorf observes “plena oppositione non est opus.” And the inversion of order in κακοὶ...άγαθοι...ἀρχαῖον...καινὸν is rather unlikely. The καλοκάγαθοι are compared to the ἀρχαῖον νόμισμα, the subordinate comparison of this with τὸ καινὸν χρυσὸν is an afterthought.

721. τούτοισιν οὖσιν] τούτοισι τοῖσιν, Mein., Kock, to avoid the union of the partic. οὖσιν with κεκιβδηλευμένοις. Cf. Eur. *Hec.* 358, οὐκ εἰωθός ὅν. The addition of participle to participle probably came from regarding a participle like εἰωθός simply as an adjective. Whether κεκιβδηλευμένος was so regarded is questionable.

723. ὁ. κοπεῖσι] The opposite to this is παρακεκομμένος. In *Ach.* 517 we have a similar application of terms of coining to the character of men: the worthless being called ἀνδράρια μοχθηρὰ, παρακεκομμένα, ἄτιμα, καὶ παράσημα. Cf. my note on that passage.

κεκωδωνισμένοις] ‘having the true ring.’ Cf. above, I. 79. Meineke and Kock transpose this and the following line, Meineke objecting to ὁρθῶς κοπεῖσι καὶ κεκ. ἐν βαρβάροισι, as not applicable to Athenian coin. But the line ἐν τε...πανταχοῦ need only be connected with κεκωδωνισμένοις, ‘coins tested by ringing and accepted as good among Greeks and barbarians everywhere.’ To this sense there is no objection: there was plenty of traffic between Greeks and barbarians, and therefore doubtless κωδωνισμὸς of the coins.

726. χθές τε καὶ πρώην] A year or two before the ‘Frogs’ was exhibited. The Athenians were short of good metal for money after the Sicilian failure, and therefore put in circulation a base coinage, which probably soon fell below its nominal worth.

727. τῶν πολιτῶν θ'] Here begins the second part of the comparison, corresponding to οὕτε γὰρ κ.τ.λ.

730. πυρρίαις] ‘redheads:’ a name of slaves, cf. Ξανθός, ‘Sandy.’ χαλκοῖς about = ‘Brummagem metal.’

731. κάκ πονηρῶν] ‘rascals and rascals’ sons.’ Meineke’s οὖσι πάντα for εἰς ἄπαντα appears needless and sounds awkward. The definite article τοῖς, carried on to ξένοις, πυρρίαις, πονηροῖς, can be equally so to ἐκ πονηρῶν, then τοῖς ἐκ πονηρῶν needs no supplement.

733. φαρμακοῖσιν] ‘men whom the city in old times would not lightly (εἰκῆ) have used even as victims.’ As these ‘scape-goats’ were worthless men, φαρμακὸς in *Eg.* 1405 is used simply as a reproach.

735. χρῆσθε...χρηστοῖσιν] The play on words lends force and neatness to the advice.

κατορθώσασι] Conditional participle: ‘if you succeed it will be creditable, and if you fail, better be hung from a good tree,’ as the proverb says. ‘Aeneae magni dextra cadis’ in Virgil expresses the same sentiment.

738—813. Aeacus and Xanthias return, Pluto having discovered the true Dionysus. While they are exchanging confidences a noise is heard within. Aeacus explains to Xanthias that there is to be a great contest of dramatic skill between Aeschylus and Euripides; the latter having challenged Aeschylus' right to the tragic throne. Dionysus is to be arbiter.

738. *γεννάδας*] 'a real gentleman.' Xanthias replies that of course he is, meaning that he lives an idle, luxurious life. A further proof of it is given, that he did not punish his slave for taking his character. Upon which Xanthias begins to boast and express contempt for his master. This opens Aeacus' heart, and the two servants become fast friends.

741. *τὸ δὲ μὴ π.].* Exclamatory, 'To think that he did not flog you!' So in *Nub.* 268, and elsewhere.

743. *τοῦτο]* This contemptuous remark, 'he'd have paid for it, had he flogged me.'

745. *χαρπεις, λκετεύω]* 'What! do you delight in this, pray?' 'Nay, delight isn't a word strong enough,' says Aeacus, 'I am in the seventh heaven when I can let out a sly curse at my master.' To be an *ἐπόπτης* or witness of the holy mysteries was the height of bliss.

749. *πολλὰ πράττων]* 'meddling' as in l. 228.

ώς...οὐδέντι οἰδ' ἐγώ] 'I so rejoice at doing that as I know not that I rejoice at doing anything else.' *οὐτω* *χαρπω* *πολλὰ πράττων* *ώς οἰδα* *χαρπων* *οὐδέντιν*. Briefly 'I know no joy like that.'

750. *όμδυνις Ζεῦ]* In astonishment and joy at finding a brother rascal Xanthias appeals to the patron of their family.

παρακούων] 'Eaves-dropping, hearing wrongly when you are not meant to hear.' Paley suggests also 'mis-hearing, misunderstanding an order.' But that would not suit well with *λαλῶσι*, it would have been rather *λέγωσι*.

756. *όμομαστιγλας*] 'fellow-rascal,' and therefore patron of us rascals: but the word certainly seems to imply an irreverent assumption on Xanthias' part that Zeus was such an one as themselves. The Scholiast rightly supposes Xanthias to break off the intended question after *όμομαστιγλας*, and then suddenly hearing a noise within, to ask the meaning.

759. *ᾶ]* An exclamation of astonishment, or to denote that Xanthias does not yet quite comprehend: 'Eh! what!'

761. *ἐνθάδι]* Here in Hades. As in Athens public service, so here excellence in art is rewarded by free commons in the Prytaneum.

766. *ἀφίκοιτο]* As if *νόμος ἔκειτο* had gone before, so *ἔδει* in next line. Cf. above on l. 24.

771. *ὅτε δέ]* Better than *δή*. Aeacus goes on, not heeding Xanthias' question, 'But when etc.'

επεδεικνυτο] The verb is often used in Plato 'to make a show'; also the noun *ἐπιδειξις*.

775. *λυγισμῶν*] A term from wrestling: the verb *λυγίζειν* occurs *Vesp.* 1487, *πλευρὰν λυγίσαντος ὑπὸ ῥύμης*.

777. *ἐπαρθεῖς*] As in *Nub.* 42 *γῆμαι ἐπῆρε* ‘put me up to marry.’

778. *ἐβάλλετο*] *ἔλιθοβολεῖτο.* Schol.

781. *ὁ τῶν π.;*] ‘The rascal mob! did they?’ Ae. ‘Yes by Zeus, they did (so shout) sky-high.’ The last phrase Aristophanes illustrates himself in *Nub.* 357, *οὐρανομήκη ῥήξατε φωνήν.* In construction it is like *θαυμάστον δσον.*

783. *ἐνθάδε]* ‘here in the theatre:’ the world below being for a moment forgot. Just so above in l. 276 *καὶ νυνὶ γ' ὄρῳ.*

788. *ἐκεῖνος]* ‘Not he indeed: but on coming down he greeted Aeschylus as a brother—and he (Aeschylus) had vacated (or offered room on) the seat to Sophocles.’ I do not see how the second *ἐκεῖνος* can be Sophocles, as Kock takes it. *ἐκεῖνος* is always emphatic, and there can be no emphasis if the subject to *ὑπεχώρησε* be the same as to *ἔκυσε κάνέβαλε.* The line *κάκεῖνος...θρόνου* is parenthetical: then Aeacus goes on to say that Sophocles was prepared to do battle with Euripides in the event of Aeschylus being defeated. Meanwhile he would sit as *ἔφεδρος*, the odd combatant awaiting the winner of a pair.

791. *Κλειδημίδης]* Probably an actor of Sophocles: but why mentioned here, is not plain. Meineke punctuates *ὡς ἔφη, Κλειδημίδης ἔφεδρος κ.* “magno sensu discriminē.” This punctuation Holden interprets ‘But now Sophocles, as he said, was going to sit like another Clidemides as a third combatant.’ But why like a Clidemides? Paley supposes Meineke to mean ‘Clidemides was going, as he said, to contest the throne with Euripides, if Euripides should overcome Aeschylus.’ On the whole it is best to suppose Sophocles the subject to *ἔμελλεν*: but the explanation of *ὡς ἔφη Κλ.* must be left open, since we know nothing of the man.

796. *κάνταῦθα]* ‘Here’ in Pluto’s palace, into which they go at l. 812.

798. *μειαγωγήσουσι]* ‘will they weigh tragedy like butcher’s meat?’ It is said that when a victim was provided at the Apaturia the bystanders clamorously said *μεῖον μεῖον* ‘too little, too little,’ if it was not up to the prescribed weight. Hence to test whether it was short weight came to be called *μειαγωγεῖν.*

799. *κανόνας]* ‘rules and cubit measures and oblong frames.’ The last word suggests brickmaking; so Xanthias throws in ‘What! are they going to make bricks?’ For *vulg. πλινθεύσουσι γε* continued to Aeacus, most editors have accepted Kock’s correction.

801. *καὶ δ.]* Aeacus continues not heeding the interruption ‘And diagonals.’ These would test the correctness of bricks, hewn stones, etc. ‘Wedges’ would serve to split open any part of the structure. No doubt all the words here used were familiar to masons or carpenters.

804. *γοῦν*] Much better than *δ' οὐν*. As elsewhere, so here *γοῦν* gives a proof of the previous conclusion. See note on *Ach.* 87, 'at any rate, at all events.'

807. *συνέβαιν*'] 'he did not hit it off with the Athenians, and yet he thought that all the rest of the world were fools as critics of poetry.' *τάλλα* in l. 809 = *τοὺς ἄλλους*: Paley aptly quotes *Lys.* 860 *λῆπτος ἐστι τάλλα πρὸς Κυνησίαν*.

813. *κλαύμαθ*'] Blows await the servants if absent from duty when their masters are earnestly set on anything.

814—829. The Chorus describe the impending contest in Aeschylean style. They combine metaphors from lion, wild-boar, and horse-racing; and then in well-chosen words express Euripides' subtle versatility and refinements. The galloping dactylic measure is suitable to the subject: it is arranged in four stanzas of four lines each.

814. *ἡ πον*] The first four lines describe Aeschylus in his wrath. He is 'loud thundering' like Zeus (*Hom. Il.* v. 624): he rolls his glaring eye-balls like a lion when he sees his adversary, wild-boar-like, whetting his tusks (*Il. v. 475*).

815. *δξυλάλον κ.τ.λ.*] 'When he catches a side-glance at his rival-craftsman as he whets his sharp-spoken tusk.' The strict construction appears to be *ἀντ. θήγοντος* gen. absolute, and *παρίδη* without an object expressed. Others take *παρίδη* *δδόντα* *ἀντιτέχνου θ.* Others again *παρίδη* *ἀντιτέχνου θήγοντος δδόντα*, supposing *παρίδη* might (as a verb of sense) take a genitive. The meaning is the same any way. *δξυλάλον* as epithet of *δδόντα* need not offend. The tusk would properly be *δξύς*: but for a war of bitter words it may be *δξυλάλος*.

818. *ἴσται δ' ίππ.*] This stanza describes the contest. *ίππολόφων* is near the Homeric *ίπποκόμους τρυφαλείας*, and *κορυθαίολος* is Homeric. Why Fritzsche prefers *ύψιλόφων* I cannot see. The words of l. 818 describe Aeschylus especially, those of l. 819 Euripides

819. *σκινδ. παραξόνια*] It is hard to say exactly what this means. *σκινδάλαμοι* are 'splinters' and we have in *Nub.* 130 *λόγων τ' ἀκριβῶν σκινδαλάμους μαθήσομαι*. 'Subtleties' might be called *σκινδάλαμοι*. Most commentators take *παραξόνια* from *ξέω*, and L. and S. render it 'rapid whirlings.' Fritzsche thinks it means 'linch-pins.' Neither of these two explanations makes much sense. Kock takes the word to be from *παρὰ* and *ξέω*, and to mean 'chips, shavings,' like *παραπρίσματα* in l. 881. Perhaps this is better as a description of Euripides' language and weapons. Paley suggests 'hair-breadth encounters' as where axle grazes axle in the race. But the genitive 'of splinters' is not easily explicable on this view: we should expect 'splinters from collisions' not 'collisions of splinters.'

σμιλεύματα] *τὰ ἔκβαλλόμενα ἀπὸ σμιλῆς*, Schol. The whole passage is in effect about this: 'And there will be of horse-plumed words helm-flashing combats, and splintered chips withal, and fine shreds of carven work, while the poor wight (Euripides) wards off the high-prancing phrases of his inventive foe.'

822. φρίξας κ.τ.λ.] Homeric phrases: *Od.* τ. 446 φρίξας εὐ λοφίην πῦρ δ' ὀφθαλμοῖσι δεδορκάσ: and *Il.* ρ. 136, πᾶν δέ τ' ἐπισκύνιον κάτω ἔλκεται ὅσσε καλύπτων. Aeschylus is the royal lion: but the next metaphors are from the dockyard: 'he will hurl bolt-riveted phrases, rending them off plank-wise, with Titanic heaving lungs.' Mitchell quotes compounds of γόμφος from Aeschylus.

826. ἔνθεν κ.τ.λ.] Euripides is now described. 'Then on the other side with craft of mouth, testing each word and smooth, the other's tongue will uncoil, and shaking the loose reins of malice will dissect words and subtly waste to nought the outcome of his foeman's labouring lungs.' Euripides is στοματοργὸς, he works with mouth not with mind (φρενοτέκτων): he gives loose reins to his malice (φθονερὸς κ. χ.); he does away with, consumes (κατὰ in καταλεπτολογήσει) Aeschylus' laboured work.

830—874. Dionysus, Aeschylus, and Euripides come on. Euripides maintains his own superior excellence; Aeschylus is disdainful; Dionysus tries to moderate, and persuades them to a calm trial of the case. He then prays to be led to a right decision.

833. ἀποσεμνυνεῖται] 'He'll try the grand air, as he always used to do with his marvels in his tragedies.' Such were his Achilles and Niobe, who spoke not, but 'looked the more': see below, l. 912. For ἐτερατείετο cf. *Eg.* 627 ἀναρρηγνύς ἐπη τερατευόμενος ἥρειδε κατὰ τῶν ἵππεων.

835. ὁ δαιμόνι ἀνδρῶν] To Euripides, whom D. warns not to boast too soon.

836. ἐγῳδα κ.τ.λ.] Euripides feels sure that he knows his man to be a bombastic talker of nonsense, whom he can easily expose. In describing him he rather takes a leaf out of his opponent's book with his compounds. ἀχάλινος is Euripides' own: *Bacch.* 385, and ἀθυρόγλωσσος in *Orest.* 903 is like ἀθύρωτον στόμα.

839. ἀπεριλάλητον] 'not skilled in neat periphrase.' Or 'that cannot be out-talked.' But this last hardly suits Aeschylus, who can hardly be called chattering or talkative, though fond of long words: binding bombastic words together in bundles (κομποφακελορρήματα) like sticks in a faggot.

840. ἀληθεῖ] Expressing surprise and indignation: cf. *Eg.* 19, *Nub.* 841.

τῆς ἀρ. θεοῦ] 'of the garden goddess': in allusion to Euripides' mother being a herb-seller, cf. *Ach.* 478, *Eg.* 19. The line is a parody from Euripides, ἀρουραῖς being put for θαλασσαῖς. Fritzsche thinks the line was from the *Telephus* and addressed to Achilles son of Thetis.

841. σὺ δὴ 'μέ] It seems best thus to emphasize both pronouns. Vulg. σὺ δή με. Kock quotes *Ach.* 593, ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὡν; Lamachus is there dealing with Dicaeopolis in the rags of Telephus; Aeschylus here with Telephus' poet.

στωματιούσυλλεκτάδη] 'Chit-chat collector, and beggar-maker, and rag-patcher.' The whole scene in *Ach.* 412—435 illustrates the two

last names. The second explanation of *φακιοσυρραπτάδης* given by the Scholiast, *ο τὰ τῶν ἀλλων ποιητῶν συλλέγων καὶ οἰκεῖα ἔαντοῦ λογιζόμενος*, though not the chief meaning, may yet be implied.

844. *μὴ πρὸς ὄργην κ.τ.λ.*] Comparing 1. 856 and 1. 997, *δπως μὴ πρὸς ὄργην ἀντιλέξεις*, in both of which passages Aeschylus is addressed, we cannot doubt that this line means simply 'do not be angry;' and not, as Fritzsche says, 'do not by your wrath inflame Euripides' heart to anger.' The line is perhaps a quotation.

846. *χωλοποιὸν*] Cf. *Ach.* 411. *οἶος ὁν θρασύνεται* 'what he really is, for all his impudence.'

848. *τυφῶς*] To the storm-spirit a black lamb was the proper offering: 'nigram hiemi pecudem, zephyris felicibus albam,' Virg.

849. *Κρητικᾶς*] With reference to Phaedra (a Cretan) in the *Hippolytus*, or, as the Scholiast says, to a monody of Icarus in the *Crete*, or to Aerope in the *Cressae*. For *γάμοι ἀν.* cf. *Nub.* 1372. Canache and Macareus in the *Aeolus* are meant, and perhaps others.

851, 2. *πολυτίμητ'...πονήρ'*] These two epithets may be looked on as prophetic of the ultimate issue. The first is especially applied to gods, and almost = 'divine' contrasted with 'you rascal.'

854. *κεφαλαῖψ*] 'big as your head,' an unusual sense of the word, but no doubt the true sense, as Paley says. 'Bump against Euripides' head will come a cannon-ball of a word as big as the head, and will spill all the head-lining (*έγκεφαλον*);' only for this the poet substitutes *Telephus*—the play for the brains that hatched it.

856—9. *σὺ δὲ κ.τ.λ.*] Calm argument, not abuse, becomes poets. That *ἀρτοπώλιδες* were scolds we see in *Vesp.* 1388—1410. We should perhaps select fish-wives as most abusive. For the quick flaring-up of *πρῖνος* cf. *Ach.* 666.

860. *ἔτοιμος*] Euripides professes himself ready for the fight. *δάκνειν*, a term from cock-fighting: cf. *Eq.* 496, *μέμνησθε νυν δάκνειν, διαβάλλειν, τοὺς λόφους κατεσθίειν*.

862. *τάπη...τραγῳδίας*] *ἔπη* the dialogue, *μέλη* the lyric parts. *νεῦρα* seems not to be a third distinct part, but rather a metaphor in apposition to the whole, 'even the very nerves and sinews of my tragedy,' which he offers as it were for dissection.

863. *Πηλέα*] This and the other plays mentioned are now lost. The *Aeolus* and *Telephus* have just been attacked: of the *Meleager* a specimen is ridiculed in 1. 1238. Of *Telephus* and *Peleus* Horace speaks (*A. P.* 96) with some praise: 'Telephus and Peleus, when poor and exiled, dismiss swelling language and long words, if they wish to move the pity of the audience.'

868. *ὅτι η π.*] Aeschylus' poetry still lives up above; Euripides' has died with him: therefore Euripides will have his at hand, Aeschylus will not.

871. *ἴθι νυν λιτανωτὸν*] A preliminary offering of incense and prayer: as before the comic trial of the dogs in *Vesp.* 860.

875—906. The Chorus call the Muses to witness the contest be-

tween the two poets. The rivals are told to pray, which they do, each in his own fashion. Great things are to be expected from both: subtleties from one, tremendous vehemence from the other.

877. *γνωμοτύπων*] Cf. *Nub.* 951 *γνωμοτύποις μερίμναις*: also *Thesm.* 55, *Eq.* 1379.

δέξιμερίμναις] *τοῦς μετὰ σκέψεως εύρισκομένοις*, Schol. Tricks of rhetoric are compared to tricks of wrestling: cf. above, l. 775, *λυγισμῶν*.

880. *δεινοτάτοις*] Join with *πορίσασθαι* ‘most clever at inventing.’

881. *ρήματα*] ‘fine phrases’: the Scholiast says these refer to Aeschylus, the *παραπλισμάτα* to Euripides’ *λεπτολογοῦντα*. Many editors think *ρήματα* corrupt. Kock proposes *πρέμνα τε*, Meineke *κρημνά τε*, Thiersch *ρεύματα*, Stallbaum *ρήγματα*. One might add *κνήματα* ‘scrapings, filings’: yet perhaps ‘nihil mutandum,’ as Holden says.

886. *Δήμητρε*] Aeschylus, a native of Eleusis, prays to its patron goddess. He had probably himself been initiated; and Fritzsche guesses these lines to have been the opening lines of his play the *Ἐλευσίνοι*.

887. *εἶναι*] Supply *δὸς* here and in l. 894.

888. *καλῶς*] As above in l. 508. Euripides declines to offer incense.

890. *κόμμα*] ‘coinage.’ So in *Nub.* 247—9 Socrates speaks of gods not being *νόμισμα* with him and his disciples, and Strepsiades asks if they have an iron currency to swear by.

891. *ἰδιώταις θ.*] ‘your amateur gods.’ A term more contemptuous than *ἴδιοι*: it contrasts Euripides’ special private committee of gods with the gods who in their high office are supreme rulers of all: whom Aeschylus terms *σέλμα σεμνὸν ἥμενοι* in *Ag.* 183.

892. *αιθήρ κ.τ.λ.*] ‘Ether my pasturage, and thou pivot of my tongue, and apprehension, and keen-scenting nostrils.’ Socrates in *Nub.* 329—31 calls the clouds gods, and says they feed (*βόσκουσι*) numbers of sophists.

895—906. The Chorus express their eagerness to hear the trial: there will be elegance and subtlety on one side, giant force on the other.

897. *Ἐπιτε κ.τ.λ.*] The text is Dindorf’s. *ἔμμελειαν* is in MSS. and Scholia. Holden, with Kock and Meineke, has *τίνα λόγων, τιν* *ἔμμελειας* *ἔ. δ. δ.* ‘We are eager to hear what hostile path of words, what hostile path of melody ye will enter on.’ Kock supposes *λόγων* to refer to the tragic dialogue, *ἔμμελειας* to the choruses. Line 897 ought to correspond to l. 996.

901. *τὸν μὲν*] Euripides: *τὸν δὲ* Aeschylus. Euripides is the poet for *ἀστεῖα* and *κομψά*: cf. the compound *κομψευριπικῶς*, *Eq.* 18.

903. *ἀνασπῶντ' αὐτ.*] The constr. is ‘that the other will with uprooted words, tearing them up, fall on and scatter etc.’ Aeschylus is as one of the giants fighting the gods. Paley aptly quotes from Horace ‘evulsisque truncis Enceladus jaculator audax.’

904. ἀλινδήθρας ἐπῶν] στροφὰς λεπτολογίας πλοκὰς τοῦ Εὐριπίδου, Schol. Aeschylus will batter and rout with his heavy artillery the words of Euripides which will in vain roll and twist about to escape. This appears the most probable meaning. But L. and S. render ἀλινδήθρας ἐπῶν 'long-rolling words,' that is, of Aeschylus; and then συσκεδᾶν must be 'will discharge in volleys.' The proper meaning of ἀλινδήθρα is said to be 'a place for horses to roll in:' hence it might come to mean (as Kock and Paley think) 'the place of the combat or scrummage.' But how could any one be said συσκεδᾶν 'to scatter' a place?

907—970. Euripides blames the general character of the plays of Aeschylus: his characters sit mute: then come a few big unintelligible words, marvels to astound the vulgar. Whereas he himself has improved the drama: has done away with turgid bombast: has increased the dialogue, introduced argument, spoken of common and intelligible things. Aeschylus trains big lubberly fools, Euripides clever statesmen.

907. καὶ μὴν...εἰμι] On this tetrameter iambic metre Frere remarks, in his translation of the *Knights*, "it is so essentially base and vulgar that no English song afforded a specimen fit to be quoted." A friend however suggested to him the first line of "a song, vulgar yet inoffensive: 'A captain bold' of Halifax, who lived in country quarters.'" Frere notes further that "this metre is always appropriated in the comedies of Aristophanes to those scenes of argumentative altercation in which the ascendancy is given to the more ignoble character; in this respect it stands in decided contrast with the ana-paestic measure." Instances in point are the dialogue between the sausage-seller and Cleon, *Eq.* 335—460: the argument of "Ἀδικος λόγος *Nub.* 1036—1082, whereas Δίκαιος λόγος speaks in anapaests, 1. 961—1008: the criticisms of Euripides here, answered by Aeschylus in anapaests at 1. 1006—1076.

910. μώρους λ.] Aeschylus found the public fools, and deceived them and kept them so. Phrynicus, the disciple of Thespis, was one of the founders of tragedy. He flourished from B. C. 511 to 476. The structure of his plays was simple: there was but one actor. Aristophanes praises him *Av.* 750, *Vesp.* 220, *Thesm.* 164.

911. ἀν καθίσεν] 'He would introduce some character seated, muffling it up.' The aorist is transitive: for the *ἀν* giving a sense of 'habit' comp. 1. 913, 924. No doubt Aeschylus and his predecessors did bring on dumb characters for show; indeed to see was originally as much a part of tragedy as to hear. The Chorus were meanwhile singing their odes. Such a visible picture of emotion deserves no blame. Niobe doubtless was silent in grief: Achilles is represented as mute for a long while in *The ransom of Hector*, or *The Phrygians*.

913. γρύζοντας] So οὐδὲ γρῦ 'not a syllable' in Demosth. 353. 10.

914. ἥρειδεν ὄρμαθούς] Cf. *Eq.* 627 ἀναρρηγνὺς ἐπη τερατευθμένος ἥρειδε κατὰ τῶν Ιππέων, where ἥρειδε as well as ἀναρρηγνὺς seems to

govern ἔπη. The verb is also used intransitively, *Nub.* 558 πάντες ἐρέδοντιν εἰς Τπέρβολον.

917. ἡλίθιος γὰρ] In sense γὰρ is better than ἀρ' which Fritzsche and Bergk read to make a tribrach in place of an anapaest. Perhaps, as Paley suggests, ἡλίθιος was pronounced as a trisyllable. For the same metrical reason Meineke and others change ἵππαλέκτρυντα in l. 932 to ἵππαλέκτορα, as also in *Nub.* 1427.

919. καθοῖτο] A doubtful form: several editors correct to καθῆτο, following the analogy of ἐμπλήσην *Ach.* 236. And in *Lys.* 149 καθήμεθα is found. But such forms as εἰδὼς and οἴδα, εἰκὼς and οἴκως, show how readily the sounds ει and οι were interchanged. And οι may have occasionally supplanted ηι in this optative, much as in τιθοίμην for τιθείμην.

920. τὸ δράμα δ' ἀν δ.] 'The action of the play would be going on, but the spectators would be only attending to the mute figure and so miss its imperfections.

922. σκορδινῷ] Aeschylus makes gestures of weariness and disgust.

924. βεια] 'ox-like, huge': the words are like nondescript animals with grim brow and mane, and hobgoblin face.

926. ἄγνωτα] From ἄγνωτος. There are three forms, ἄγνως, ἄγνωτος, ἄγνωστος. The first form is not used in the neuter gender, acc. to the Scholiast.

927. οὐδὲ ἔν] Some editors write this as one word οὐδεέν. To use it as a trisyllable, without elision, became commoner in the later comic poets: in the *Plutus* of Aristophanes are four instances: l. 37 ὑγέιες μηδὲ ἔν. l. 138 οὐκ ἄλλ' οὐδὲ ἔν. l. 1115 οὐκ ἄλλ' οὐδὲ ἔν. l. 1182 νῦν δ' οὐδὲ εἰς. Porson (in his preface to *Hecuba*) suggests that in this passage of the *Frogs*, an earlier play than the *Plutus*, Aristophanes probably wrote οὐδ' ἀν ἔν.

928. Σκαμάνδρον] There seems nothing to carp at in the mere mention of the Scamander (*Ag.* 511, 1157, *Choeph.* 564, *Eum.* 398): but Euripides objects to Aeschylus' constant choice of Homeric subjects as well as to his big words about them. In *Prom. Vinct.* 395 he speaks of Ocean's four-footed griffin.

930. ἀ ξυμβαλεῖν κ.τ.λ.] 'to guess whose meaning was not easy.' Compare Phidippides' similar estimate of Aeschylus in *Nub.* 1366, 7.

νὴ τοὺς θεοὺς κ.τ.λ.] 'Yes, indeed: for instance I have passed many a sleepless night trying to make out Aeschylus' horse-cock.' Dionysus appears to be parodying from Eur. *Hipp.* 375 ἥδη ποτ' ἀλλως νυκτὸς ἐν μακρῷ χρόνῳ θυητῶν ἐφρόντισ' ὃ διέφθαρται βίος. This compound animal, of which Aristophanes makes fun in *Pac.* 1177, *Av.* 800, is said to be in the *Myrmidons* of Aeschylus. That poet seems indeed to have had a fancy for strange monsters; taken (l. 938) from Persian or Assyrian embroideries. That the figure-head on a ship should be a little out of the common way seems allowable enough. Several editors read ἵππαλέκτορα, ἵππαλέκτορας in l. 932, 937. Cf. note on l. 917.

934. Ἐρυξιν] οὐτος γὰρ ὡς ἀμορφος καὶ ἀγδης διαβάλλεται, Schol

935. *εἰτ' ἔχρην*] Cocks are absolutely out of place in tragedy, argues Euripides. You have put worse things in your plays, retorts Aeschylus. But not mysterious monsters like yours, rejoins Euripides.

938. *παραπετδομασιν*] The monstrous figures on Eastern tapestry are well known. Some might be fanciful, some intended for really existing creatures. Pliny says (N. H. 8. 33, 50) that the *τραγέλαφος* was found near the river Phasis.

939. *παρέλαβον κ.τ.λ.*] Euripides speaks as a physician of a patient, whom he has reduced by dieting. Most of the terms used are medical. From Aeschylus' bad treatment the patient had become swollen, heavy, and pursy: Euripides set to work to remedy all this.

941. *ἴσχνανα*] Kock quotes Hippocrates for this word used medically. The prescriptions for making Tragedy thinner were *ἐπύλλια* 'dainty phrases' in place of *κομπάσματα* 'bombast,' 'constitutional walks' (*περίπατοι*) with some reference to the other meaning 'philosophical discussion:' and 'beet-root,' which appears to have been applied to reduce tumours. In Aesch. *Prom. Vinct.* 377—80, there is rather a similar use of medical terms: ΩΚ. ὁργῆς νοσούσης εἰσὶν λατροὶ λάγοι. ΠΡ. ἐάν τις ἐν καιρῷ γε μαλθάσσῃ κέαρ, καὶ μὴ σφριγῶντα θυμὸν ισχνανγεί βίᾳ.

943. *χυλὸν*] By way of purgative a thin juice strained from philosophical books was given.

944. *εἰτ' ἀνέτρεφον*] After the thinning process, to get rid of all superfluous bulk, the patient had to be fed up, on 'monodies,' of which Euripides was fond, see I. 849, 1330, with Cephisophon infused. Cephisophon, it is insinuated, helped Euripides in his plays: cf. below, I. 1408, 1452—3. Some say he was a slave of Euripides, others an actor. In *Ach.* 395 he appears to be living with Euripides, as also in I. 1408 of this play. Plainly he is here an ingredient to make the brew more nutritious.

945. *ἔληρουν δ τι τύχοιμ'*] 'I did not talk the first nonsense that came uppermost, nor plunge into my subject and make a jumble.' Cf. *Eg.* 545 *ἔσπηδησας ἔφλυάρει.*

946. *οὐξών*] 'The actor who came out.' Euripides in his prologues makes the actor clearly state what has happened before, who the characters are, or, as he calls it, tell 'the family history' of the play. Almost any play of Euripides will illustrate this, e. g. *Ion*, *Hecuba*, *Iphigenia in Tauris*. This gives occasion for a hit at Euripides' family. On *εἰτ' ἀν* it should be noticed that the elision of the *ε* of the third person before *ἀν* is rare; yet perhaps not so rare, nor so objectionable on any known reason, as to justify us in changing the text here or elsewhere. Certainly the *ἀν* is best retained for the sense, cf. *παρῆκ* *ἀν*, *ἔλεγεν* *ἀν* below.

949. *ἔλεγεν κ.τ.λ.*] 'Every one used to speak in my plays.' 'For which you ought to have been punished.' 'No: it was true republican spirit that led me to act so.' 'The less said about that the better. You have no very good argument (*περίπατος*) to help you out there.'

Euripides had too often shown sympathy with oligarchs to set up now for a democrat. There may also be allusion, as Hermann and Kock think, to his residence with king Archelaus in Macedonia.

954. *τούτοις*] 'these spectators,' the Athenian public. Euripides claims to have taught his countrymen argument, perception, art, etc. rather recal Prometheus' speech detailing his gifts to mortals (Aesch. *Prom.* *Vinct.* 442—61). Mortals were helpless babes before, confusing everything (*ἔφυρον εἰκῇ πάντα*): so were the Athenians (*ἀβελτερώτατοι κεχηρότες* l. 989) till Euripides came abroad as their schoolmaster.

956. *ἔσβολας*] Supply again *ἔδιδαξα*: 'And I taught them the introductions.' Cf. l. 1104 for *ἔσβολας σοφισμάτων*. With *γωνιασμούς ἐπῶν* 'squaring of phrases' compare above, l. 799—801.

958. *φημὶ κάγω*] That he did teach all this, Aeschylus grants; that it was good teaching, he denies.

959. *οἰκεῖα π.*] I spoke of things 'familiar in their mouths as household words:' so that I could be brought to book if wrong; whereas Aeschylus astounded and mystified his audience with unintelligible marvels.

961. *ἐκομπολάκουν*] Cf. *Ach.* 589 *κομπολακύθον* 'the brag-bird' on Lamachus' helm.

963. *Κύκνους*] Cycnus and Memnon were heroes slain by Achilles, and doubtless introduced in some Aeschylean dramas. In Aesch. *Sept. c. Theb.* 385 Tydeus has bells to his shield: *ὑπ' ἀσπίδος δὲ τῷ χαλκῇ λατοι κλάζοντι κώδωνες φέβον*.

965. *Φορμίσιος*] Apparently a hairy man, *Eccl.* 91. Subsequently he took part in the recal of the people on the fall of the Thirty tyrants. Of Megaenetus we know nothing, nor why he was *Μάγνης* or *Μανῆς*. The Scholiast says he was *αὐθάδης καὶ ἀναισθῆτος*. The word *Μανῆς* is supposed by Fritzsche here to mean 'an unlucky dice-player,' and *Μανῆς* to have been a name for a bad throw of the dice. It is a common name for a slave.

966. *σαλπιγγολογχυπηράδαι*] 'Trompeten-lanzen-knebelbärte' Voss. The long untranslateable compounds are in ridicule of Aeschylus.

σαρκ.] The robber Sinis was the *πιτυοκάμπτης*, who killed his victims by fastening them to bent pines and then loosing the trees. Cf. Ovid *Met.* 7. 441. Aeschylus' terrible blusterers are like Sinis, who may have been described or painted with a dog-like grin (*σαρκασμός*). Perhaps 'pine-bender' had passed into a proverbial expression for 'a bully, a fire-eater.' Thus Kock renders it 'Hohnlächel-eisenfresser.'

967. *Κλειτοφῶν*] Probably the same who is mentioned in Plato *Rep.* 428 B. The Scholiast says he was 'idle' *ἀργός*. Theramenes' cleverness has been already spoken of l. 540.

969, 70. *ὅς...Κεῖος*] The whole meaning is 'If any one is in a scrape, and Theramenes is his neighbour or comrade, Theramenes manages to tumble out of it and light on his feet, getting good and not evil out of it.' But the exact explanation of the last phrase is doubtful. Heindorf (on Plat. *Prot.* 341 E) says that the Chians were

proverbially bad, the Cceans good. Dindorf says: 'he is like the bat in the fable, mouse or bird, as suits his interest' Chian or Cean, as suits his purpose. Others suppose that there is reference to dice, of which *Xīos* was the worst throw, *Kōos* the best; but that *Kēos* is substituted for the proper contrast *Kōos* in order to make a hit at Theramenes' Cean descent. This appears not so good as the other explanation. Theramenes will always get out of a scrape cleverly, and by some change and trick (no greater than the difference between the two Greek words *Xīos* and *Kēos*) he escapes hurt and discredit, and wins profit and honour, turns out 'no Chian but a Cean.'

971—991. I have taught my fellow-citizens to be clever and acute in everything, says Euripides. Indeed you have, says Dionysus; they are all sharp and suspicious now, whereas they were before simpletons.

971. *μέντογώ φρονεῖν*] *μέντοι ἐγώ φ.* Some read *μέντοι σωφρονεῖν*.

973. *ἐνθεὶς τῷ τέχνῃ*] By introducing into tragic art argument and examination Euripides has taught his countrymen to be argumentative and suspicious in common household matters.

979. *τοῦτ' ἔλαβε*] The tribrach at the end of short iambic verses occurs in *Nub.* 1386, 8, 9. But here, at the end of the speech, this solitary instance sounds ill. Bentley proposed *τέδ' ἔλαβεν*, an ending precisely corresponding to l. 988 *παρέτραγεν*, dactyl followed by iambus.

980. *νὴ τοὺς θεοὺς κ.τ.λ.*] Dionysus gives absurd instances of Athenian acuteness in detecting the loss of a sprat, a plate, garlic, olive. For *εἰσιών* 'when he goes indoors' cf. *Thesm.* 395, where the same kind of thing is mentioned.

990. *Μαμάκνθοι*] 'babies' or 'boobies:' derived by some from *μάμμα* and *κεύθω*. *Μελητίδαι* or *Μελιττίδαι* 'sweet simpletons.' *ἡδὺς* is used for 'silly:' and perhaps *βλιτομάμμας* which L. and S. compare with *Μαμάκνθος* combines the elements of the two (*μέλι*, *μάμμα*).

992—1005. The Chorus caution Aeschylus to curb his wrath and answer carefully his adversary's charges.

992. *τάδε κ.τ.λ.*] The first line of the *Myrmidones* of Aeschylus. The Chorus there appeal to Achilles to help the suffering Greeks: the second line is *δοριλυμάντους Δαραῶν οὐχθοῖς*.

993. *ὅπως*] Kock and Meineke mark a lacuna here. Nothing is positively wanting to the sense: in the antistrophic line 897 the reading is rather doubtful. The sense is 'only take care (*ὅπα* supplied) lest etc.'

995. *ἔλαῶν*] A line of olives marked the course within which the runners must keep. Aeschylus is warned not to run wildly out of the course in his answer.

999. *συστείλας*] A different metaphor, from a ship. 'Reef your sails while the wind is violent, when it abates you can put on more speed and be down on your adversary.' For *συστείλας* cf. *Eq.* 432 *ἐγώ δὲ συστείλας γε τοὺς ἀλλάντας εἰτ' ἀφήσω κατὰ κῦμ' ἐμαυτὸν οὐριον*: also *Eq.* 440—41. *ἄκροισι χρ. τ. λοτίοις* 'using but the edges of your sails.' Cf. *Eur. Med.* 524—7, quoted on *Eq.* 432.

1001. *ἄξεις*] As the nautical meaning of this is questionable,

various corrections have been proposed : ἀξεις 'you will speed on, put on sail' Fritzsche : οἰξεις 'vela pandes' Bergk, which is very unlikely to have been written. μᾶλλον ἀσσον ἀξεις 'you will bring your ship nearer to your enemy' Meineke. To which might be added ἔξει comparing *Eg.* 760.

1002. φυλάξεις] 'watch' for a chance of attack, when you have got the wind calm and settled. The whole passage means 'Don't let your passion get the better of your judgement.'

1004. πυργώσας] Cf. *Pac.* 749 ἐποίησε τέχνην μεγάλην ἡμῖν καπύργωσ' οἰκοδομήσας ἔπεισιν μεγάλοις.

1005. λῆπον] By surprise for τέχνην; spoken in goodnatured joke. Others take it as if Aeschylus found tragedy λῆπος, but made it something better.

κρουνὸν ἀφει] 'let forth your flood, open the sluice-gates' of your eloquence. Aristophanes combines in one word κρουνὸς and λῆπος in *Eg.* 89 κρουνοχυτρολήραιος.

1006—1007. Aeschylus makes his defence. The art of poetry ought to elevate men and inspire high thoughts; this I have done, he argues; but Euripides just the opposite. He mentions the plays in which he has done this, being now and then interrupted by criticisms from Dionysus. But Euripides has encouraged wrongful passion, and brought prominently forward things which should be hidden. His own grandiloquence he defends, because high thoughts require high words: whereas Euripides' common mean characters have taught meanness and cowardice. This Dionysus confirms by an instance or two.

1006. ξυντυχίᾳ] 'the chance, the circumstances in which I am placed,' i. e. the fact that I Aeschylus have to speak at all against this fellow.

1007. φάσκη] He abruptly turns from addressing Dionysus or the Chorus to address Euripides. I should not prefer φάσκης, which Paley suggests. Aeschylus says 'I don't think I ought to have to argue with such a fellow, but lest he say I am nonplussed—Answer me, sir.'

1012. τεθνάναι] In his hurry to pronounce the deserved punishment Dionysus forgets that death is an impossible penalty in Hades.

1014. γενναλούς καὶ τετραπ.] 'Noble six-foot heroes:' cf. *Vesp.* 553 ἄνδρες μεγάλοι καὶ τετραπήχεις. And for the 'shirkers' of public duty cf. *Ach.* 601, νεανίας δ' οἶους σὺ διαδεδρακότας.

1016. πνέοντας δόρυ] breathing war: each article of armour offensive and defensive being named, and the list closing with the epithet of the shield of Ajax in Homer, 'souls of seven-bull-stoutness.'

1018. τὸ κακόν] This plague of Aeschylus' warlike words. Cf. *Nub.* 906, τούτῃ καὶ δὴ χωρεῖ τὸ κακόν.

1019. καὶ τι] Kock gives this line to Euripides, whose question Aeschylus does not answer: therefore Dionysus in l. 1019 bids him speak and not give himself grand airs.

1021. Ἀρεως μεστόν] A fit term for the play, as Mitchell shows by

reference to ll. 42—52. ‘Any one,’ says Aeschylus, ‘seeing it would long for battles.’ ‘But it improved the bravery of the Thebans, our enemies: that was a bad thing,’ objects Dionysus.

1025. *αὐτὸν*] *αὐτὰ*, that is *τὰ πολεμικά*.

1026. *μετὰ τοῦτον*] The *Persae* was exhibited before the *Septem c. Thebas*, as the Scholiast tells us: but he sensibly remarks *πλὴν οὐδὲ τῷ ποιητῷ ἐγκλητέον*: οὐ γάρ ἔστιν ἀκριβωστὶς τὸ τοιοῦτον. Indeed Aeschylus is not thinking of the chronological order of the plays, but in claiming to have taught a warlike spirit he takes first his most warlike play: ‘then next to this, after this, by the *Persae* I taught a desire for victory.’ Kock, however, thinks that we must conclude from this passage that the *Persae* was played after the *Septem c. Thebas*, but that the latter may have been played again at a later date.

1028. *ἥρικ' ἀπηγγέλθη*] Neither this (Dindorf's) nor any correction from the corrupt *ἥρικ' ἔκουσα*, is fully satisfactory. In the *Persae* there is no ‘news of Darius’ death,’ if *περὶ Δαρείου τεθνεῶτος* be so understood. If *Δαρείου τεθνεῶτος* mean ‘the ghost of dead Darius,’ there is no passage where the Chorus clap their hands and say *lavoῖ*. Paley suggests that at l. 662 of the *Persae* we might read *Δαρεῖ' lavoῖ* for *Δαρεῖαν οἱ*. The Chorus are there calling on the spirit of Darius. Bothe proposes *παρὰ Δαρείου*, ‘from Darius,’ supposing the reference to be to l. 790, etc. Dionysus’ recollection may, as Paley says, refer to an earlier edition of the play.

1030. *ἀσκεῖν*] *λάσκειν*, Meineke from Hamaker, unnecessarily: ‘poets ought to study and practise these subjects’ is intelligible enough.

1032. *'Ορφεὺς*] Cf. Plat. *Rep.* 364 E, *βίβλων δὲ δμαδὸν παρέχονται Μουσαίον καὶ Ὀρφέως, καθ' ἀς θυηπολοῦσι, πείθοντες ὡς ἄρα λύσεις τε καὶ καθαρμὸν ἀδικημάτων διὰ θυσιῶν εἰσιν, ἀς δὴ τελετὰς καλοῦσιν.* Horace (*A. P.* 381) says, ‘Silvestres homines sacer interpresque deorum caedibus et victu foedo deterruit Orpheus.’ Many other passages could be quoted showing that Orpheus and Musaeus were held instructors in religious mysteries.

1033. *'Ησιόδος*] In his *Works and Days*.

1036. *τάξεις κ.τ.λ.*] There is surely plenty on these heads in *our Homer*, without supposing ‘Homer’ (as Paley suggests) to have a wider sense. Horace (*A. P.* 73) calls Homer’s subjects ‘Res gestae regumque ducumque et tristia bella.’ And Horace certainly meant *our Homer*.

Παντακλέα] In a Panathenaic procession (*ἥρικ' ἐπειπτεν*) this unfortunate wight put on his helmet before fastening the crest, which mistake earned him this ridicule and the epithet *σκαίδης* from Eupolis. A poet Pantacles is mentioned by Antiphon: it is thought that this was the same man.

1038. *περιδησάμενος...ἐπιδήσειν*] Surely both unobjectionable words. Herod. IV. 176 and Ar. *Eccl.* 118, 122 support the first. The second Herodotus (l. 171) uses in the middle voice, but the active is explicable enough. Having tied the helmet *on himself*, the man goes on to tie a crest *on that*. Kock’s *περιπηξάμενος* is (to me) astounding; Bergk’s

ἐπιθήσει needless. Kock says, 'den Helm kann man nicht *umbinden*.' 'Warum, gelehrte Kock, warum?'

1039. *Ἀδάκος*] The hero of the earlier part of the Peloponnesian war: conspicuous in the scene of the *Acharnians* 1071—1142. He fell in Sicily, Thuc. VI. 103.

1040. *στρεψεν*] referring to Homer. *ἀπομαξαμένη*, 'having taken an impression' as from a seal. Cf. *Thesm.* 514, *αὐτέκμαγμα σύν*, 'your very image or copy.'

1042. *ἀντεκτείνειν*] To strive to equal them in measure, to come up to their standard.

1044. *οὐδ' οὐδ' οὐδεὶς κ.τ.λ.*] Paley observes that this is untrue, for the *Agamemnon* proves the contrary. Kock points out, however, that the love of Aegisthus and Clytaemnestra is not the chief motive in that play, and it is so dealt with that none could be corrupted by it. Certainly our whole impression of Clytaemnestra, the woman 'of a manly mind' (*ἀνδρόβουλος*), is not that she is *γύνη ἐρώτα*. But of course the assertions on either side in this contest are beyond the exact truth of fair criticism.

1045. *οὐδὲ γάρ ήν*] Kock would read *μηδὲ γάρ εἴη* in the second half of the line: Bothe and Meineke *οὐ γάρ ἐπήν* in the first half. Paley prefers *μετήν* and *μετείη*: 'you never had a grain of love in your composition.' The *γάρ* in the first clause seems to me (as to Fritzsche) undoubtedly genuine. Also the *γε* in the second is quite natural. And though we might expect *εἴη* to correspond exactly to *ήν*, yet *ἐπείναι* is common enough in this use, and the next line *ἐπί τοι σοι* rather confirms it.

1046. *πολλὴ πολλοῦ*] The use of *πολὺς* as part of the predicate with a verb is common: compare *πολὺς βεῖ ποταμὸς* and such phrases. Hence *πολλὴ πικαθῆτο*, 'sat heavy.' The genitive *πολλοῦ* is combined with it in *Eq.* 822 *πολλοῦ δὲ πολύν με χρόνον ἐλελήθης*: and in *Nub.* 915 *θρασὺς εἰ πολλοῦ*. It appears to mean 'much, exceedingly.' Paley suggests 'κ πολλοῦ, 'long since,' here and ἐκ πολλοῦ in *Nub.* 915. But no such change could be made in *Eq.* 822, where *πολλοῦ* begins the line and sentence and is combined with *πολύν χρόνον*. The three passages together seem to bear out the simple adverbial use of *πολλοῦ*. The fact meant by the whole sentence is that Euripides was unfortunate in his marriage.

1047. *κατ' οὖν ἔβαλεν*] A tmesis common in Herodotus: cf. *Nub.* 792 *ἀπὸ γάρ δλοῦμαι*.

τοῦτο γέ τοι δῆ] apparently means 'this indeed is just the fact.'

1051. *κώνεια πιεῖν*] It is hard to believe that any honest women really did poison themselves from very shame for their sex: but some suicide may have been attributed to this cause. Fritzsche thinks that there may have been some such deaths caused by the distress of the times, and that Aristophanes maliciously throws the blame on Euripides.

1052. *οὐκ δυτα*] Join these closely, 'was it an untrue story? No, true enough.' That is to say Euripides did not invent the facts, but

used the story as it was really told. The passage shows the respect of the Greeks for their legends.

1054. *τοῖς μὲν γάρ π.].* As boys are taught by a schoolmaster, so are grown men by us poets: therefore we have a responsibility on us, and must teach good things.

1057. *Παρνασῶν]* Some read *Παρνήθων*, because Parnes, like Lycabettus, is in Attica. But Parnassus is more a representative big mountain: and Euripides is here speaking of Aeschylus' love for talking of big things and using big words, *ρήμαθ' ἵπποκρημα* of l. 929.

1058. *δν χρῆ]* *δν* is relative to 'you:' we should say 'whereas you ought.' To speak *ἀνθρωπέως* is to speak as man may speak and as man may understand.

1059. *τίκτειν]* The subject to the infinitive is *τὸν ποιητὴν* or *ἡμᾶς*, 'one must bring forth big phrases to match big thoughts.'

1062. *ἄμοῦ]* *ἄ* is governed by both *καταδεῖξαντος* and *διελυμήρω*, 'all which when I had set forth excellently, you spoilt.' See below, l. 1078, for *καταδεῖξαι* in the same sense.

1065. *οὐκον κ.τ.λ.]* Your putting kings into rags to move pity has suggested to our rich men the plan of shirking their duties: cf. above, l. 1014.

1066. *περιειλλόμενος]* Variously read *περιυλλόμενος*, *περιειλόμενος*, *περιυλόμενος*. The pres. part. seems quite as good as the aorist. The word is plainly from the same stem as the Latin *volvo*; and *οὐλῶν* in the next line is from the same.

1068. *ἀνέκυψεν]* Cf. *pac.* 147 *ἀνακύψεται...κωθεν ἡ Σαλαμίνα*: see also the passage from *Plat. Phaedo* 109 E there quoted. *ἰχθῦς*, 'the fish-market:' so used in *Vesp.* 789: cf. *Eq.* 1375, *Lys.* 557. The Athenians were especially extravagant in spending money on fish.

1070. *παράλοις]* Probably 'the crew of the Paralus or state galley.' Fritzsche thinks that they had disobeyed orders at Arginusae. The Scholiast says *κοινῶς δὲ παράλοις τοὺς ἐκ τῶν τρείρων ναύτας*. There is also a local meaning, 'people of the sea coast:' and the sailors might come chiefly from this class. The charge is of course an absurd one. Euripides has taught every one to argue and contradict: even our sailors.

1073. *ῥυππαπαι]* Cf. *Vesp.* 909, *Eq.* 602.

1077. *πλεῖν δευρὶ κ. ἔ.*] 'to go about at random, to and fro, aimlessly.' Paley says, 'the sailing seems opposed to the rowing, as giving the sailors less trouble.' But *πλεῖν* does not usually imply going by wind rather than oar: but merely by water and not by land.

1081. *οὐ δῆν τὸ δῆν]* In the *Phrixus* and the *Polyidus* this paradox is found. Cf. below, l. 1477.

1085. *δημοπιθήκων].* Cf. *Eq.* 887, *οἵοις πιθηκισμοῖς με περιελαύνεις*. Meineke thinks the next line spurious: it is perhaps rather like an explanation of the compound *δημοπιθήκων*. The ape is a proverbial flatterer and deceiver.

1089. *ἐπαφανάνθην]* This compound implies the aspirated *ἀνάνομαι*

and *αῖος*. It is a curious phrase, ‘to laugh all the moisture out of one’s body.’

1093. *Κεραμῆς*] The race was in the Ceramicus, cf. above, I. 129. The *πύλαι* were the Thriasian gates, called also Dipylum.

1096. *πλατεῖας*] Supply *χερσὶ*.

1098—1118. The Chorus anticipate a vigorous contest, and urge the combatants to do their best, assuring them that they will have an appreciative audience.

1101. *οὐ μὲν...οὐ δέ*] Aeschylus and Euripides: at least *τελνγ βιαλως* suits Aeschylus best. The words *ἐπαναστρέψειν*, *ἐπερεῖδεσθαι* appear to be military terms. The second word is less well explained as *ἀπερεῖδεσθαι*, ‘hostem propellere,’ by Kock.

1104. *εἰσβολαὶ σ.*] Cf. above, I. 956. But *εἰσβολαὶ* here might be ‘assaults,’ keeping up the military metaphor.

1106. *ἀναδέρεσθον*] So Brunck, Bothe, Dindorf. As a middle form it is doubtful, and a passive sense does not suit the rest of the passage. Fritzsche reads *κάναδέρετον*. *ἀναδέρειν* is ‘to bare or rip open an old wound.’ Meineke, Holden, and Paley acquiesce in *ἀνα δὲ ἔρεσθον*, ‘question, examine.’ But this seems weak: whereas *λέγετον ἔπιτον* should be followed by a word of more force: ‘speak, attack, slash open.’ *τὰ παλαιὰ* Fritzsche connects with *ἀναδέρετον*, *τὰ καινὰ* with *λέγετον ἔπιτον*. Perhaps both may be taken generally ‘argue, attack, wound in every way, old and new.’

1112. *οὐκ ἔθο*] ‘no longer:’ whatever the public may have been, they are now well-taught and intellectual: they have served abroad, studied at home, and are naturally clever. So in *Eq.* 230, *τὸ γὰρ θέατρον δεξιόν*.

1119—1250. Euripides first criticizes the prologues of Aeschylus: he accuses him of obscurity and tautology. Aeschylus in turn blames the prologues of Euripides, first as to their sense and diction, then as monotonous in metre or cadence. Dionysus appears to think Aeschylus has the best of it so far. They then go on to the lyric parts of their plays.

1119. *σον*] He addresses Aeschylus, but in I. 1120 turns to Dionysus, hence *αὐτοῦ* in I. 1121.

1122. *ἀσαφῆς*] Meineke rejects this line, saying ‘nihil in prologorum Aeschyleorum censura Euripides reprehendit quod ad dictionis obscuritatem in rebus enarrandis pertineat.’ Surely he does so in I. 1141—3.

1124. *Ὄρεστελας*] The trilogy consisting of the *Agamemnon*, *Choephoroi*, *Eumenides*. It is the prologue of the second play that is quoted: and the ms. of Aeschylus, as we have it, is deficient here: so we owe the opening verses of the play to this quotation.

1126. *πατρῷ ἐπ. κράτη*] The line is perhaps fairly open to the charge that it may mean more than one thing, (1) ‘that dost look to the duties assigned to thee from thy father, (2) who dost watch over my father’s sovereignty, the rule which my father had.’ Of these Aeschylus

himself (or Aristophanes for him) chooses the first: Fritzsche, with Aristarchus, the second. Euripides' third explanation is of course not likely to have been the meaning intended.

1129—31. *δώδεκα.. εἴκοσιν γένεται*] Twelve faults in three lines: then 'twenty in each line.' Astonished Dionysus tells Aeschylus to hold his peace or he will make bad worse.

1133. *πρὸς τριστὸν... φανεῖ*] 'Besides the three iambics you will be a debtor of something more.' If Aeschylus is proved guilty of twenty mistakes per line, his lines are worse than worthless, and the fewer he recites the better. This seems to be the meaning. Meineke suspects the whole passage, 1132—6, needlessly.

1133—5. Fritzsche's arrangement of these lines has been followed as the best for the sense. 'Ae. What ! I hold my tongue for him ? D. Yes, if you'll take my advice. Ae. Don't you see what nonsense you're talking ? D. Well, I don't care a button for that.' Or Dionysus may mean 'well, it doesn't matter to me, if you come in for a worse penalty now it's your look out.' Then Euripides, after this aside between Dionysus and Aeschylus, continues in explanation of his last word *ἀμαρτίας*, 'For at the very outset he has made a monstrous mistake.'

1140. *οὐκ ἀλλως λέγω*] 'I don't deny your statement so far, granted.'

1141—3. *πότερ' οὖν... ἔφη*] Euripides interprets the first line of Aeschylus 'thou that regardest (*ἐποπτεύων*) the deed of violence (*κράτη*) wrought upon my father (*πατρῷα*):' which he paraphrases by *ἐποπτεύειν ως ὁ πατὴρ ἀπώλετο βιαλῶς*, adding *ἐκ γυναικείας κ.τ.λ.* to make it plainer. And perhaps *δόλοις λ.* is added (as Paley says) because Hermes was the god of deceit.

1144. *ἐκεῖνον*] 'He did not address that Hermes, Hermes in that character, *δόλοις*, but the helper Hermes of the nether world.' Some editions, however, read *ἐκεῖνος*, comparing l. 788 and 1457: 'Not he, he (Orestes) did not mean that.'

1145. *καδήλον*] He made his meaning clear enough by saying that he held this office (of *έριούντος, σωτῆρ*) from his father. Here Aeschylus (or our poet for him) gives his comment on himself.

1147. *μεῖζον*] What this was we cannot exactly know. Paley suggests as completion, 'Zeus must have usurped the prerogatives of the powers below,' or 'Zeus himself might rather have been invoked as Preserver.'

1149. *οὐτω κ.τ.λ.*] Dionysus takes *χθόνιος* as 'earthy' or 'earth-grubbing,' and so makes out that Hermes will be *τυμβώρυχος*, 'a digger up of graves' by his father's side. *τυμβώρυχος* seems to be used only for one who profanely opens graves, not for 'a sexton.'

1150. *οὐκ ἀνθοσμίαν*] The flavour of his wine being bad makes his wit bad also. In place of 'bouquet' it has a mouldy smell.

1153. *ἥκω καὶ κατέρχομαι*] This use of *κατέρχεσθαι, κατάγειν* is very common in Attic Greek.

1155. *σκόπει*] Look carefully at the phrase, and I will point out the tautology. Euripides then repeats the line.

1158. *νὴ τὸν Διὶ*] Dionysus is throughout* a foolish critic, and easily assents to the last speaker. *μάκτρα* and *κάρδοπος* are two words for the same thing.

1160. *κατεστωμαλμένε*] Is this deponent or passive? The present tense is commoner as deponent, cf. *Thesm.* 1073, *Ran.* 1071, *Pac.* 995. Paley however renders it 'talked at' in vain, on whom words leave no impression. The force of the perfect tense and of the *κατὰ*, if we take the verb as deponent, must be 'who have talked yourself out, spent all your sense in chatter.' This seems preferable.

1161. *ἄριστ' ἐπῶν ἔχον*] The construction is *ἄριστα* (adverbial) *ἔχον* 'very well arranged,' *ἐπῶν* 'in respect of expressions.' *ἔχειν* with adv. is frequent: and as *καλῶς ἔχει*=*καλὸν ἔστιν*, so *ἄριστα ἔχον*=*ἄριστον ὄν*.

1163. *ἔλθεῖν κ.τ.λ.*] Any one may be said 'to come' *ἔλθεῖν*, even a man who has not lost his country: and *ἥκω*=the perfect tense *ἔλήγηνθα*. Meineke's change *ἥκειν* is needless.

1164. *συμφορᾶς*] 'misfortune' or simply 'fortune, chance, accident, circumstance.' Aeschylus means that *ἔλήγηνθεν* or *ἥκει* would be used of any one who had 'come' without defining any accident or circumstance of his 'coming.' Whereas a banished man 'comes back.' The special use is seen in l. 462 of the *Eumenides* *κάγω κατελθὼν τὸν πρὸ τοῦ φεύγων χρόνον*.

1168. *λάθρα*] Orestes' coming back was not a legal restoration, therefore the legal term should not have been used.

1173. *αὖ δἰς*] 'Here again he says another thing twice over.' Cobet's *αὖ δἰς* is very neat and a great improvement on *αὖθις*. As to the tautology, Euripides himself, as Fritzsche shows (*Phoen.* 919, *Hipp.* 362), couples the same words. No doubt *ἀκοῦσαι* means more in this passage than *κλύειν*. The first verb is 'to listen to, give ear:' the second really 'to take into the mind.' Paley quotes from *Prom. Vinct.* 448 *κλύοντες οὐκ ἥκουν*. But this distinction could not always be pressed.

1178. *στοιβὴν*] *σωρεῖαν λεξέων ἔξω τοῦ πρέποντος* Schol. Unnecessary rubbish beside the point, 'stuffing, padding.'

1180. *οὐ γάρ μούστην ἀλλ*]^ε] Arrange *οὐ γάρ ἀλλὰ ἀκ. μ. ἐ*. 'I cannot choose but hear.' The elliptical *οὐκ ἀλλὰ* is very frequent in Aristophanes, cf. above, l. 58.

1182. *ἥν κ.τ.λ.*] From Euripides' *Antigone*. Aeschylus objects that Oedipus could not be called *εὐδαίμων* even at first, when it had been foretold to Laius before his marriage and his son's birth that this son should kill his father. Of course Euripides was speaking of Oedipus' external and apparent prosperity.

1184. *φῦναι μὲν*] This has no answering δὲ: probably Aeschylus might have gone on to tell of Oedipus' early perils in infancy with an

εῖτα δέ. But Euripides breaks in with his second line: then comes again πρῶτον μὲν...εῖτα.

1190. δοτράκῳ] A wretched substitute for a cradle: this and χειμῶνος θυτος heighten the misery. But *Thesm.* 505 εἰσέφερε γραῦς ἐν χύτρᾳ τὸ παιδίον, quoted by Paley, shows that such a receptacle was not unusual. And the Scholiast on *Vesp.* 289 speaks of ἐκτιθεμένων παιδῶν ἐν χύτραις.

1192. ἥρρηστεν] 'came in, luckless wight!' cf. *Eg.* 4 εἰσήρρηστεν εἰς τὴν οἰκλαν. His feet were swollen from the piercing of his ankles described in Eurip. *Phoen.* 25—7, and hence his name Oedipus.

1195—6. ἦν κ.τ.λ.] Happy indeed was he: he only wanted to be a colleague of Erasinides to complete such happiness. Ironically said of course. Erasinides was one of the generals condemned and executed after Arginusae.

1200. ἀπὸ ληκυθίου] This of course sounds absurd to Euripides at first: so in wonder he exclaims 'you destroy my prologues and from an oil-flask!' Then Aeschylus explains his meaning. It is the monotony of rhythm from the great prevalence in Euripides' lines of the penthemimeral caesura that is chiefly assailed. The ληκύθιον ἀπώλεσεν fits on metrically. It also fits on grammatically to the prologues here quoted, but not (as Paley remarks) to others of the extant plays.

1202. ἄταν] Any word of this length and quantity.

1206. Αἴγυπτος] From the *Archelaus*, 'Aegyptus, as the current tale is told, with sons two-score and ten in well-oared barque At Argos landed and—An oil flask lost.'

1209. τούτῃ] This is better given to Dionysus, as Kock has it.

1211. Διόνυσος] From the *Hypsipyle*. The Scholiast completes the third line for us with παρθένοις σὺν Δελφίσιν: and the next instance with πλούσιαν ἄροι πλάκα.

1217. οὐκ ἔστιν] From the *Stheneboea*. In the first three specimens of prologue two lines and a half precede the fatal oil-flask: in the next two one line and a half: then half a line: then, on a protest against that, one and a half again: then Dionysus ends this part of the proof, and bids them go on to lyrics.

1220. ὑφέσθαι] Cf. Soph. *El.* πλεῖν ὑφειμένη δοκεῖ. Certainly δοκεῖ is better than the vulg. δοκεῖται, which could only mean 'you seem to reef sail:' not 'you ought, I think, to reef sail,' as is plainly needed for the sense. The ληκύθιον is spoken of as a dangerous gale, which will wreck the prologues.

1225. Σιδώνιον] From the *Phrixus*.

1227. ἀποπρίω] 'Buy away from him,' aor. imperat. to ἀπωνέομαι. Meineke's idea that the compound word here makes ἐγώ ποπρίωμαι necessary in l. 1229 seems fanciful: and his proposed ἄγε πρίω in this line is quite needless.

1229. τῷδε;] Cf. Ach. 812 πόσου πρίωματ σοι τὰ χοιρίδια; Pac.

1261 τούτῳ τὰ δόρατα ταῦτ' ὠνήσομαι. For the indignant exclamation cf. above, l. 1135.

1232. Πέλοψ] From the *Iphigenia in Tauris*.

1235. ἀπόδου] 'sell' addressed to Aeschylus: ἀπόδος most MSS. and some editors, which reading Fritzsche explains 'pay the money for it and get it, you will get it cheap.' This use of ἀποδοῦναι is not natural, it means generally 'to give back.' Nor is this a good explanation of l. 1236, which rather means 'you will get another very good flask quite cheap.' Kock supposes Aeschylus to be addressed, but retaining ἀπόδος renders it 'leave it to him, let him have it.' The middle voice 'sell it' suits better with πρωμαῖ, ἀποπρίω above.

1238. Οἰνεὺς] From the *Meleager*. The Scholiast tells us that these are not the very first lines of the play, and that the conclusion of the sentence after θύων ἀπαρχὰς was οὐκ ἔθυσεν Ἀρτέμιδη. In this the sense, probably, but not the exact words, is given. Fritzsche proposes οὐκ ἔτισεν Ἀρτέμιν. Oeneus omitted to honour Artemis duly, who therefore sent the wild boar at whose hunting Meleager was present.

1243. ἔασον] ἔα αὐτὸν Meineke and others, in support of which may be quoted *Lys.* 945 ἀγαθόν· ἔα αὐτ' ὡς δαιμονία: and Soph. *Oed. Col.* 1182 ἀλλ' ἔα αὐτὸν. εἰσὶ χατέροις γοναὶ κακαὶ. But ἔασον is a v. l. in this last.

1244. Ζεὺς] From the *Melanippe*. How long it might have been before the ληκύθιον would fit on to this we cannot tell.

1245. ἀπολεῖ σ'] Fritzsche and others read ἀπολεῖς 'you'll be the death of me, do stop!' The text means 'he (Aeschylus) will be the death of you and your prologue.' This reading has also the advantage of continuing the construction of Ζεὺς κ.τ.λ. in a sort of way. Dionysus interrupts Euripides who began 'Zeus, as the true tale runs—Will be your destroyer, for in the end he'll say λ. α.'

1247. σῦκα] 'Feig-warzen' Kock: 'fig-warts' or 'fig-styes.'

1249. ἔχω ὡς ἀπόδ.] As οὐχ ἔχω ὅπως οὐ and οὐκ ἔσθ' ὅπως οὐ are good Greek, there is no strong reason against the affirmative ἔχω ὡς, 'I have means by which, I know how.' But as it is against use, Meineke reads ἔχω γ' οἰς.

1250—1297. After a few words from the Chorus, Euripides ridicules Aeschylus' lyrics, quoting an unmeaning patch-work from several plays. Dionysus puts in a remark now and then.

1252. ἔγωγ' ἔχω] Paley proposes ἔγώ οὐκ ἔχω. The text must mean 'I have enough to puzzle me in imagining how Euripides will find faults in Aeschylus' excellent lyrics.' And this is rather needlessly and tamely repeated in l. 1257—60: therefore Meineke throws them out. Kock and Holden print them as doubtful. Certainly Euripides' πάνυ γε μέλη θαυμαστά 'O yes, wonderful lyrics!' comes in better thus.

1256. τῶν ἔτι νυνέ] Meineke τῶν μέχρι νυνέ. Fritzsche τῶν ἔτι γ' ὕντων. The MSS. had τῶν ἔτι νῦν ὕντων.

1259. β. ἄνακτα] As king and master in the tragic art.

1260. αὐτοῦ] must mean Euripides. κού δέδοιχ' is also proposed with αὐτοῦ referring to Aeschylus.

1263. *ταῦτα*] Dobree's *γ' αὐτὰ* is taken by most editors. Why is it so decidedly preferable? *ταῦτα* refers to *μέλη*: 'I will count these lyrics which you are going to reduce all to one model,' i. e. to prove monotonous, all one and the same in metre.

1264. *Φθιῶτ' Α.*] From the *Myrmidones*, a summons to Achilles to help the Greeks in their stress. Probably *κόπον* in the original passage of Aeschylus was to be joined with *ἀνδροδάϊκτον*, 'why on hearing the man-slaying toil, ah woe! do you not come to help?' The line is absurdly repeated by Euripides, to fasten on Aeschylus the charge of repeating a useless refrain, and of unintelligibility. But *λήκοτον* as one word is taken to be a noun agreeing with *ἀνδροδάϊκτον*. Lobeck renders it 'planctus caesorum: 'cadentium' would perhaps be better.

1266. *Ἐρμᾶν κ.τ.λ.*] From the *Ψυχαγωγοί*. The dwellers *περὶ λίμναν* are explained by the Scholiast to be the Arcadians near lake Stymphalis, Hermes being specially worshipped in Arcadia. Fritzsche thinks them rather to be those round lake Avernus, who worshipped Hermes *χθόνιος* or *ψυχαγωγός*. They were probably the chorus of the play.

1269. *δύο*] Dionysus counts up the faulty strains by the catch-word *κόπος*: at the same time this line may mean 'Here's double toil and trouble for you, Aeschylus.'

1270. *κύδιστ' Α.*] Probably from the *Telephus*.

1273. *εὐφαμεῖτε*] From the *Iphigenia* probably.

μελισσονόμοι] The priestesses of Artemis were called *μελισσαί*, and apparently this word means the same. Why *μελισσαί*, is uncertain. Paley thinks from *μελεῖν* 'care-takers' rather than from *μέλι*. 'the priestesses are near, to open the temple of Artemis.'

1276. *κύριος*] From *Agam.* 104, and l. 1285 is from *Agam.* 109. The probable meaning of this line is 'I have full power to tell of fated victory of men from wayside omens.'

1278. *τὸ χρῆμα τ. κ.*] Cf. *Nub.* 2 *τὸ χρῆμα τῶν νυκτῶν ὅσον*.

1279. *εἰς τὸ β. βούλομαι*] 'Die Ellipse ganz wie bei uns' says Kock: and in English too 'I will to the bath' is natural. But natural though the ellipse be in English and German, if it were used in Greek, one would expect more instances. None are given. Paley thinks *βούλομαι* may have been repeated by error for *ἔρχομαι*, because *βού* caught the transcriber's eye from the next verse.

1281. *στάσιν*] The *στάσις* or *στάσιμον* was distinguished from the *πάροδος* or *ἔξοδος*: a song of the Chorus neither on entrance nor exit, but during the play: *οἱ ἄδουσιν λετάμενοι οἱ χορευταί*.

1285. *ὅπως κ.τ.λ.*] A patchwork partly from the *Agamemnon*, partly from other plays.

1287. *Σφίγγα*] Supposed to be from a play the *Sphinx*. *δυσαμεριῶν* genitive pl. is Dindorf's correction for *δυσαμερλαν*. The Sphinx is called 'the hound the president of mischances,' perh. = 'introducer of mis-haps.' It is useless to try and make sense of this: the next words are

again from the *Agamemnon*, and l. 1291 may have meant 'having given them for the swift air-roaming hounds (=eagles) to light upon.' Cf. Aesch. *Prom. Vinct.* 1020, *Agam.* 139. The refrain *τοφλαττόθρατ* or *φλαττόθρατο* may be an imitation of the cithara.

1294. *τὸ συγκλινὲς*] Obscure, as indeed it is meant to be. Fritzsche renders the whole: *quomodo Achivorum duplex imperium Graecae juvenutis Sphingem, monstrum infortunio praefectum mittat (Trojam) cum hasta et manu ultrice bellicosus ales (aquila) qui ad praedam praebuit audacibus avibus in aere volantibus phalangem Ajacis.* And this Sphinx needs a modern Oedipus: the Latin is as hard a riddle as the Greek.

1297. *ἱμονιοστρόφον*] As *ἱμονία* is a well-rope (*Eccl.* 351), it is supposed that *ἱμονιοστρόφοι* 'water-drawers' sang at their work: and the Scholiast quotes from Callimachus *ἀείδει καὶ πού τις ἀνήρ ὑδατηγός ιμαῖον*. Why 'from Marathon' is not certain. Fritzsche thinks rushes to make ropes were obtained from Marathon: Paley suggests an allusion to Aeschylus having fought at Marathon. And Kock supposes the length of the lines to be meant, 'interminable lines long as ropes,' whereas Euripides' lyrics were of shorter lines.

1298—1363. Aeschylus retorts by giving a parody of Euripides' choral style, a nonsensical ode made up of scraps which are partly from real plays of Euripides.

1298. *ἀλλ' οὐν κ.τ.λ.*] My lyrics were at all events from a good source, Phrynicus, and used for a good purpose; but altered to suit the requirements of tragedy. Of Phrynicus Aristophanes speaks in *Av.* 745—50 *νύμους ἔνθεν ὀσπερεὶ μέλιττα Φρύνιχος ἀμβροσίων μελέων ἀπεβόσκετο καρπόν*.

1302. *Μελήτου*] A song-writer, whom the Scholiast supposes the same as Socrates' accuser.

Καρικῶν αὐλαῖ.] Cf. Plato, *Legg.* VII. 800 ε οἱ μισθούμενοι Καρικῆ τινὶ μούσῃ προπέμποντι τοὺς τελευτήσαντας. The Carian flute music was doleful (*θρηνῶδες*), we are told by the Scholiast.

1303. *χορεῖων*] From *χορεῖον*, 'a place for dancing,' if the accent is thus placed. If from *χορεία* it should be *χορειῶν*.

1305. *ἐπὶ τοῦτον*] 'for him, Euripides, this fellow.' The other reading is *ἐπὶ τούτων*, sc. *ἀσμάτων*, 'in such lyrics as these.'

1306. *κροτοῦσσα*] Some figure of the Muse came in rattling the castanets. Fritzsche thinks there is allusion to Hypsipyle, whom Euripides had introduced quieting her nursling Opheltes with a rattle.

1308. *οὐκ ἐλεσβίαζεν*] 'No Lesbian Muse was she:' had nothing of Lesbian melody in her. Perhaps also 'had no Lesbian charms of coquetry;' the Lesbian women being noted that way, while the figure of Euripides' muse was 'old and ugly,' as Paley suggests.

1309. *ἀλκυόνες κ.τ.λ.*] Partly resembles Eur. *Iph. in Taur.* 1089. The halcyons, spiders and dolphins are combined with some grammatical but no logical coherence (as Fritzsche says): and all or nearly all the lines may be from actual plays of Euripides.

1314. *εἰειειειειειλίσσετε*] The repetition is to imitate some repetition

of the musical notes or shake. “Recentior Euripidis musica non dubitabat unam syllabam vel sexies repetere ut sensis notis pro una locus daretur.” Fritzsche. This Aeschylus ridicules.

1315. *ιστότονα*] Some read *ιστέπονα*, ‘worked at the loom.’ In the next line *μελέτας* is in apposition to *πηνίσματα*. There is no conclusion of the sentence to show what the halcyons and spiders are called on to do.

1317. *ἴν' ὁ φίλανθος*] From Eur. *EL*. 435, where (with *εἰλισσός μενός* added) it means ‘where the dolphin gambolled rolling about the dark ships’ prows,’ *ἴπαλλε* being intransitive. Here the addition of *μαντεῖα κ. σ.* makes nonsense.

1320. *οἰνάνθας*] These lines are supposed to be from the *Hypsipyle*.

1323. *τὸν πόδα*] The faulty foot is supposed to be the anapaest in l. 1322. But what the repetition of the question in l. 1324 refers to is not plain. Bergk thinks there should be but one line for ll. 1323, 4. One MS. omits l. 1324.

1325—28. And you who make such bad lines yet blame mine, you who write lyrics with tricks of metre as base as the arts of Cyrene (a well-known courtezan of the time). The phrase *δωδεκαμήχανον ἀστρον* is said to have been used by Euripides in the *Hypsipyle*, of the sun which passes through the twelve signs of the zodiac.

1331. *ὦ Νυκτὸς κ.τ.λ.*] An amusing parody of Euripides. A luckless spinner while busy at her work has her cock stolen from her poultry yard, and appeals to all powers mortal and immortal to help her in recovering it. Many of the lines are doubtless from plays of Euripides.

1332. *τίνα μοι κ.τ.λ.*] Something like *Hecuba* 67 seqq. in general sense.

1333. *πρόπολον*] ‘minister, attendant.’ Kock reads *πρόμολον* ‘fore-runner’ from MS. Rav. The Scholiast explains by *πρόδρομον*.

1334. *ψυχὰν ἀψυχον*] An oxymoron in Euripides’ style.

1337—8. *φόνια...ἔχοντα*] Probably from some passage different from the last few lines. Fritzsche thinks that much of this monody is from the *Temenidae*.

1340. *ἀποκλύσω*] This idea of cleansing guilt and averting evil by ablution often meets us in the ancient writers. Kock refers to Aesch. *Pers.* 201, Ap. Rhod. 4. 660, Persius *Sat.* 2. 16. Paley quotes aptly from the *Hippolytus* 653, *ἄγω ρυτοῖς νασμοῖσιν ἔξομάρξομαι εἰς ὡτα κλύζων*.

1342. *τοῦτ' ἔκειν'*] ‘This is the thing meant, what the vision portended.’ The contrast between the horrors of the vision and the pettiness of the theft is amusing; as is also the association of the ‘mountain nymphs’ with the kitchen-maid Mania.

1350. *κυρεφαῖος*] ‘In the morning twilight,’ as in *Vesp.* 124. So Virgil’s cheese-maker takes his cheeses early to market, ‘Sub lucem exportans calathis adit oppida pastor.’ *Georg.* 3. 402.

1352. δ δέ] Namely the cock. Seidler remarks that 'almost in every play of Euripides something flies through the air.' The appeal to the Cretans to help is said to be from the *Crete* of Euripides, in the mouth of Icarus when in the Labyrinth. Perhaps this may have been in the same play, about his flight. The repetitions of ἀνέπτατ' ἀνέπτατ', ἔβαλον ἔβαλον, are to ridicule Euripides' practice, if not his actual words.

1358. κῶλα ἀμπάλλετε] 'Nimbly ply your limbs.'

1359. Ἀρτεμις] Kock and Holden omit this word, reading καλὰ and ἀ καλά. Artemis and Hecate, hounds torches and all, and the quarry—a cock !

1362. διπύρους λ.] 'two blazing torches,' one in each hand. Bergk would read ἀμφιπύρους: and for ὀξυτάται he and Meineke ὀξυτάτας. This last change simplifies and improves the sense; but is it therefore (in such a parody) an improvement?

1364—1410. Weighing is proposed as the only sure test. Each poet stands by the scale of the balance, and speaks a verse into it. Aeschylus' verse in every instance proves the heavier. Then Aeschylus proposes to weigh two verses of his own against all Euripides' poetry and household. But Dionysus thinks of another plan for deciding the question.

1367. νῦν] This verse is a more distinct explanation of the preceding one. 'The balance is the only thing that will test our poetry, for it will put to the proof the weight of our words.' Kock and Holden read νώ: then τὸ βάρος is nominative, 'for the weight of our words will put us to the proof.'

1368. καὶ τοῦτο] Sc. ποιῆσαι, for which is substituted the more exact τυροπωλῆσαι. So (as Paley quotes) ή τοῦτο μὲν οὐδὲν δεῖ ἔαντοῦ ἀρχειν; *Georg.* 491 D.

1369. τυροπωλῆσαι τέχνην] 'To deal cheese-monger-wise with the art poetic.'

1374. μὰ τὸν] Sometimes, from reverence, the name of the deity was suppressed. An instance occurs in Plato, *Georg.* 466 E, μὰ τὸν, οὐ σύγε.

1375. τῶν ἐπιτυχόντων] 'of chance persons:' if any ordinary person had told me this I should not have believed it.

1378. παρὰ τῷ πλ.] The two poets are to stand each by one scale. All the meanings of πλάστιγξ are probably referable to πλήσσω, either active or passive.

1379. λαβομένω] Sc. τῶν πλαστίγγων. They were to lay hold of or touch the scale and also speak into the balance. Thus the weight of their words might be conveyed into it doubly.

1382—3. εἴθ' ὥφελ'...ἐπιστροφαί] The opening line of the *Medea*, and of Aeschylus' *Philoctetes*.

1385. τὸ τοῦδε] Aeschylus' side of the balance. ταῖτιον=τὸ αἴτιον. Meineke writes τάξιον.

1386. ἐριπωλικῶς] As wool-sellers damp their wool to increase its weight. Euripides' line was about the Argo's ' swift flight,' and therefore ' feathered.' There may be a slight remembrance of Homer's ἔπεια πτεροέντα in the phrase.

1390. ἦν ἰδού] As in *Pac.* 327, *Eg.* 26.

1391—2. οὐκ...ἔρα] From the *Antigone* and *Niobe* respectively. The neatness of Aeschylus' capping his rival's persuasion with Death, who alone is proof against persuasion, is seen from the rest of the passage in the *Niobe*, οὐδὲ ἀν τι θύνω οὐδὲ ἐπισπένδων λάβοις, οὐδὲ ἐστὶ βωμὸς οὐδὲ παιωνίζεται μένον δὲ πειθώ δαιμόνων ἀποστατεῖ.

1400. βέθληκ' Α.] It is said that this line is from the *Telephus*, in which Achilles and others are introduced playing at dice. The *Telephus* is constantly ridiculed. Some think it means 'Aeschylus (Achilles, see above, l. 992) has made a better throw than his rival.' But from whatever play it comes, it seems suggested mockingly by Dionysus as a weighty verse, whereas it is a trifling one on a trifling subject. The ancients played with three dice: hence τρὶς ἐξ βαλεῖν (Aesch. *Ag.* 33) for the luckiest throw. Two aces and a four would not be very high.

1401. στάσις] 'weighing,' as in l. 1389, ἀντιστησάτω.

1402. σιδηροβριθές τ'] A massive verse from the *Meleager*; but Aeschylus was equal to the occasion with one from the *Glaucus Potnicus*. ἵπποι δ' ἐφ' ἵπποις ἡσαν ἐμπεφυρμένοι is the next line.

1406. Αἰγύπτιοι] Cf. *Av.* 1133, *Αἰγύπτιος πλινθοφόρος*. The Egyptians appear to have been looked on as bearers of burdens.

1407. μηκέτ' έ. κ. έ.] Supply στάσις γενέσθω, or something equivalent. Cephisophon was, as we have seen, and shall see below, supposed to have helped Euripides in his plays; and by some is thought to have been an actor.

1410. δύ' ἔπη] As these two lines are not quoted, Bergk and Meineke suppose something lost, and mark a gap. But this is quite needless. Dionysus has said that the weighing is finished: Aeschylus has won by that. Still he does not wish either to lose, so he says he will not decide. Pluto suggests then that he will have had all his labour for nothing. He then thinks of another practical test of the respective usefulness of the two poets.

1411—1481. Dionysus bethinks him that he can ask Aeschylus and Euripides their views on political questions and leading statesmen, on plans for the city's welfare. He does so. Their answers are curious and rather oracular. He decides for Aeschylus in spite of Euripides' indignant protestations, and they go into Pluto's palace to prepare for the home voyage.

1411. ἄνδρες φίλοι] οἱ ἄνδρες εἰσὶν φίλοι.

1413. τὸν μὲν...τῷ δὲ] 'Euripides I think clever, Aeschylus I like best.' So the Scholiast, Fritzsche, Kock. And below, l. 1468, δυπερ ἡ ψυχὴ θέλει of Aeschylus, and l. 1451, ὁ σοφωτάτη φύσις of Euripides. And also in l. 1434, σοφῶς is of Euripides.

1415. ἐὰν δὲ κρίνω;] ‘Supposing I decide; what then?’ ‘You’ll take back one,’ says Pluto, ‘and not have come in vain.’ ‘Blessings on you for the suggestion,’ says Dionysus, and then turning to the rivals tells them that the test shall be their political wisdom.

1421. ἀξειν μοι δοκῶ] ‘I mean to take.’ This sense of ‘design, purpose’ comes naturally enough from ‘I seem to myself to be about to do.’ Kock gives three instances from Plato: *Phaedr.* 230 E, *Theaetet.* 183 D, *Euthyd.* 288 C.

1423. δυστοκεῖ] ‘Has a hard time of it’ in settling what course to adopt about Alcibiades: ‘vehementer dubitat,’ as Bothe renders it. This is certainly right, and not Kock’s and Holden’s ‘hat Unglück mit ihren Kindern, ‘quod ad liberos mala fortuna utitur.’ The word is explained by the verse ποθεῖ κ.τ.λ.

1424. ἔχει κ.τ.λ.] Meineke rejects this line. It certainly were better away. There is no reason for Pluto interrupting: and if the first part be given to Euripides it is out of place to make him ask ‘what the city thinks’ when he has just been told that ‘the city doesn’t know what to think.’ The *τίνα* for *ἥντινα* at the end of the verse is also objected to.

1425. ποθεῖ] σιγῇ μὲν, ἔχθαλπει δὲ, βούλεται γε μῆν is quoted by the Scholiast from the *Φροντοῦ* of Ion.

1427. μισῶ κ.τ.λ.] Applicable to Alcibiades. The antithetical style is just in Euripides’ manner.

1431. οὐ χρῆ] Either this or the next line appears superfluous: if there were two editions of the *Frogs*, one line belongs to one, one to the other. Editors differ as to which we should retain. The ‘lion’ is of course Alcibiades. The idea of bringing up a lion’s whelp which proves a bane to the house occurs in Aesch. *Agam.* 717. If line 1432 only be retained, the infinitives *τρέφειν*, *ὑπηρετεῖν* depend on something like δοκεῖ μοι in answer to *τίνα γν. ἔχεις*; ‘It seems right to me, as the best course (*μάλιστα μὲν*) not to rear a lion.’

1434. σοφῶς—σαφῶς] The one ‘cleverly,’ the other ‘clearly.’ Euripides *σοφῶς*, Aeschylus *σαφῶς*. For Euripides’ advice (though we might judge it to be plain enough) was given in vague and general words and with rhetorical antitheses: that of Aeschylus, though a parable, is brief, homely, and forcible. I fail to appreciate Meineke’s objections to the text: he reads *σοφῶς...σοφῶς*, ‘both the one and the other have spoken cleverly.’

1437. εἰ τις πτερώσας κ.τ.λ.] Most editors reject or bracket these five lines, and ll. 1449—53. Exactly as they stand they cannot be right: but it is not easy to account for their insertion. The anacoluthon in the first two may be paralleled from *Pac.* 933 (if the text there be retained): and Paley improves the sense by a transposition. I should propose one differing slightly from his, as follows:

ΕΤ. εἰ τις πτερώσας Κλεόκριτον Κινησίᾳ
αἴροιεν αὐραὶ πελαγίαν ὑπὲρ πλάκα,
εἰ ναυμαχοῖεν, καὶ τ’ ἔχοντες δεῖδας
ῥαντοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.

ΔΙ. γέλοιον ἀν φαίνοιτο· νοῦν δ' ἔχει τίνα;
 ΕΤ. ἔγω μὲν οἴδα καὶ θέλω φράσειν. ΔΙ. λέγε.
 ΕΤ. οἴτας κ.τ.λ.

Eur. ‘Supposing, when one had winged Cleocritus with Cinesias, the breezes were to bear them over the sea, if there were a sea-fight going on, and then they holding vinegar cruets were to drizzle vinegar into the enemies’ eyes—.’ Di. ‘Indeed ’twould be laughable, but what sense and meaning has it?’ Eur. ‘I know, and am willing to tell you.’ Di. ‘Speak on.’ Eur. ‘When we trust what we now mistrust, etc.... we shall do well.’ Euripides having proposed a ridiculous and unheard of plan, explains that the State must quite change its measures and men, meaning perhaps his Cleocritus-Cinesias plan merely as a parable, ‘we must as entirely change our policy as we should did we adopt the strange method of naval warfare which I have described.’ Of course Euripides is meant to be absurd and incoherent, and to find sense in nonsense. Cleocritus is supposed to have been a big man (cf. *Av.* 876). Cinesias was a dithyrambic poet: there is a long passage about his ‘flights’ in *Av.* 1372—1409. They seem joined by way of contrast; but there may be an allusion to some joke unknown to us.

1445. ἀμαθέστερον] The Scholiast quotes as a proverb σαφέστερόν μοι κάμαθέστερον φράσον. This request to Euripides to speak ‘more clearly’ confirms the explanation given of l. 1434.

1449—50. εἰ νῦν γε κ.τ.λ.] Rather needless repetition, but not indefensible.

1451. εὐ γ', ω ΙΙ.] Perhaps a quotation from the *Palamedes* of Euripides. Anyhow Euripides may be well addressed by the name of this inventive hero. The next two lines are omitted by those who reject ll.

1437—1441. But the passage does not look like an interpolation. For Cephisophon see above, ll. 944, 1408.

1455. τίσι χρῆται;] Aeschylus asks ‘whom does the city use?’ Not the good (he is told), nor yet does it like the bad. How then can a city so hard to please be saved?

1459. μήτε χλαῖνα μήτε σισύρα] The χλαῖνα of finer texture may represent the καλοὶ κάγαθοί, the σισύρα a rough skin the rude demagogues; the one being χρηστοὶ, the other πονηροὶ in Aeschylus’ eyes.

1460. εῦρισκε κ.τ.λ.] Meineke rashly strikes out these seven lines. There seems no good reason for this: ἀναδύσει is second person of ἀναδύσομαι. Aeschylus has said, ‘There is no way to save such a perverse State?’ Dionysus rejoins, ‘You must find a way, if you are to return to the upper earth.’

1462. ἀντεῖ] ‘Send up’ as a beneficent spirit might do. The Scholiast quotes as a proverb, ἐκεῖ βλέποντα δεῦρ' ἀντεῖ τάγαθά.

1463. τὴν γῆν κ.τ.λ.] He means that they are to ravage the Peloponnesus and make themselves as it were at home in it, and to endure having their own land invaded. Pericles had advised much the same, Thuc. I. 143. And by the last line he means that their ships are their true wealth, their money-revenues no really useful revenues at all, since they all go to dicasts and the like.

1466. εἰ, πλήν γ'] No commentator has noticed the want of coherence in this 'Well said, but.' The sense wanted after 'their money revenues are poverty' is 'True, for,' or 'Yes, since the dicast alone swallows all.' One might suggest εἰπερ γ'. The meaning of αὐτὰ must be τὰ χοήματα, τὸν πόρον.

1467. κρίνοις ἄν] 'Come give judgment, please.' Cf. above, l. 1401, λέγοις' ἄν.

1469. ὁμοσας] No mention has been made of such an oath; but Dionysus had originally come down with intent to fetch Euripides. He however admits the oath but evades it by Euripides' own sanction, alluding to *Hipp.* 612, as above at l. 102.

1475. τι δ' αἰσχρὸν] Euripides had said in the *Aeolus*, τι δ' αἰσχρὸν ήν μὴ τοῖσι χρωμένοις δοκῆ; It was a philosophical doctrine of some that right and wrong were dependent on 'opinion' and 'seeming.'

1477. τίς οἰδεν] A reproduction of a line in Euripides' *Polyidus*, and he had written much the same in the *Phrixus*. Then Dionysus adds a punning jingle in πνεῦν δὲ δειπνεῖν. Kock objects that πνεῦν and δειπνεῖν are no contrast and the wit poor: he therefore with one MS. would read πονεῦν. But it is not necessary that Dionysus' addition to Euripides' line should be very witty. The more nonsensical, the more of a snub for Euripides.

1479. χωρεῖτε] To Dionysus and Aeschylus. So in *Vesp.* 975, οἰκτερας' αὐτὸν, ω̄ πατέρ, because Bdelycleon was one among many dicasts. The invitation is a neat way of leading them off and concluding the play. A feast ends several of Aristophanes' plays, e.g. the *Acharnians*, *Peace*, *Birds*.

1482—1533. The Chorus congratulate Aeschylus, contrasting his wisdom with Euripides' folly. Pluto tells him to teach the Athenians wisdom, and to send certain rascals down to him with all speed. Aeschylus asks Pluto to see that the tragic throne is kept for him by Sophocles till his return. Then all go off in a torch-procession, the Chorus auguring all good from the poet's return to the light.

1484. πάρα] πάρεστι, 'it is possible.' πολλοῖσιν is the dative in the sense of Latin ablative, 'by many proofs.'

1491. χάριεν] It is a pretty thing (and a profitable) for a poet not to keep company with or follow Socrates—as Euripides did: such studies are mere craziness.

1496. σεμνοῖσιν λ.] Fine pretentious words and scrapings from the nonsense of philosophers. σκαριφάσθαι is said to be properly used of a hen scratching up anything with her claws. σκαλαθυράτια in *Nub.* 630 seems about the same.

1504. τοντι] A sword, rope, and poison are supposed to be the three things sent by Pluto. In the next line the MS. reading, τοντι, makes a paroemiac verse, which seems out of place. Kock reads τοντοντι, namely βρόχους, 'halters.' Meineke τοντοισι with less sense. Myrmex and Archenomus are unknown. The πορισταὶ, 'finance committee,' we may suppose had mismanaged matters in Aristophanes'

opinion. There was a Nicomachus, a γραμματεὺς against whom Lysias spoke an oration, who had drawn up certain laws.

1511. *στίξας*] Like slaves.

1513. *Λευκολόφου*] Adeimantus, son of Leucolophides, was an Athenian general of oligarchical views: he was at Aegospotami, and was spared by his Lacedemonian captors because he had favoured their Spartan interests. He is called son of 'Leucolophus,' either for convenience of metre, or with some allusion the force of which is lost. Paley suggests a 'charge of cowardice;' but does 'the white feather' in Greek convey any such imputation?

1515. *σὺ δὲ κ.τ.λ.*] The poet in return gives Pluto a commission about his seat: Sophocles is to occupy it: Euripides is excluded.

1523. *μηδ' ἄκων*] Of course it was not likely that Euripides would decline any honour, but even if he did, the throne would be disgraced (Aeschylus means) by his merely sitting on it. Kock quotes from Aeschines 2, 153 ἀνθρωπος γόης καὶ πονηρος, δις οὐδ' ἄν ἄκων ἀληθες οὐδὲν εἴποι.

1524. *ἔγκαθεδεῖται*] The contracted Attic future is common in verbs ending in -ξω. In those in -ιξω the final consonant of the stem is dropped as κομιῶ οῦμαι from κομιδ·. In έξομαι the stem is έδ, compare Lat. sedes etc.

1526. *τούτοις*] Aeschylus is to be escorted to the music of his own lyrics. The Scholiasts tell us that the final hexameters are from the *Glaucus Potnieus* of Aeschylus. The line they quote is not very close to the text here. Some phrases may have been from other plays. The whole has rather an Aeschylean character. 'Grant him a prosperous journey, and grant him to devise good for our state.'

1531. *πάγχυ γὰρ κ.τ.λ.*] Thus we shall have rest: let Cleophon and his like fight, but not here; in Thrace, where he comes from. See above, l. 679. Paley quotes a similar sentiment from Aesch. *Eumen.* 864. He also notices that the torch-procession off the stage resembles that in the *Eumenides*, l. 959. And *Eum.* 932, 1012 resemble l. 1531.

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